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OLD-TIME STARS.

A Music Hall Medley at the Palladium.

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"Mem'ry's the only friend," according to Mr. Alfred Bunn, the poet. This I deny in respect of the Old Time Stars who appeared at the London Palladium on Boxing Day, and who will continue for some time to form the dominant constituents to the programme there. Memory, no doubt, made a contribution to their triumph—and what a triumph it was! Memory is a beautiful quality in a London, in an English audience. I do not believe there is a pleasure-seeking public in the world that has a love so great, a consideration so tender, an appreciation so acute and just, in respect of its entertainers, as we Cockney playgoers have.

Down With the Dust.

Years give such a sweetness to friendship. Long intervals increase the thrill when that schoolboy nickname strikes its note strangely. Christmas dinner with Charles Cochran has become with me a glorious convention. We are Arcadians both. We have that passionate sense of gratitude to the actors and actresses—even to Punch and Judy—who lured us to the edge of the land of make-believe in our youth. He is going to voice it soon, as chairman of the annual dinner of the Actors' Benevolent Fund. He will speak as one who knows—that is, the most eloquent, the most seductive speaker. So get your cash in hand! We talked much of the old-time actors and singers, the ministers of delight and recreation.

When the Theatre was Cheap.

Memories so vivid, memories that can bring to the board such "genial table talk," are in their way the finest testimony to the real vitality of the, in another aspect of consideration, evanescent stage. And we bought the delights of the theatre so cheaply in our youth! If the lingering purveyors of the generous pleasures of the theatre should not be affluent now, not for us to argue, but to give—rather, to repay! Sometimes the stage is a prodigal in its rewards; and sometimes we wonder why this popular performer, or the other, has slipped from the limelight. That was the thought uppermost in my mind at the Palladium.

A Thousand Years!

I hate the suggestion that these clever or charming, or clever and charming, artists are under any kind of obligation to a benevolent disposition. Most of them are as much entitled to "top lines," on sheer merit, as many high-priced artists of to-day I could name. I was enraged when I was told, in the way of reclame, that among them they totalled a thousand years or so. I could make a hundred and fifty myself with the aid of a nonagenarian.

Not "Veterans."

I want to hear less of these "veteran" stars. Stars are apt to be veterans—Jupiter may be, but how he shines. There are several performers at the Palladium that makes you feel, "If these are the stars of yesterday—Heaven for me." The plan was that the artists should sit around, disguised in flowing robes of silk. There was a kind of cross-talk. Tom Costello was one corner man, and Arthur Roberts, with gag as ready and irrepressible as ever, the other. Leo Dryden was the interlocutor—Leo Dryden, as impressive in voice and manner as ever he was in the old days when he swayed crowds with "The Miner's Dream of Home." Don't let us mince matters—there was a bad side of the old music hall, a site of which Arthur Roberts reminded us with his realistic picture of the Piccadilly syren. He has better songs than that of the throatless lady with an importunate habit.

The Genius of Arthur Roberts.

For, if I were to lay my hand on my heart, and make solemn declaration as to the greatest comic genius of the eighties and the nineties, I should unhesitatingly name Arthur Roberts. What a figure of elegance! The Piccadilly stroller stood to gaze in admiration as the smart dogcart passed. Gilded youth in the stalls wondered where he got his clothes, and how he learned to carry them. A master of pantomime, his audience would watch him with rapt attention for half an hour, the while he never spoke. Such ready wit; such mischievous humour!

It is pleasant to turn from the trull of "Stand me a cab-fare," to the troubadour—to the miner with his dream of home, to Leo Dryden with his "one clear call" to the patriot the maker of England.

Among the Girls.

Once more, quaint little Louie Freear declared that she wanted to be a lady. Once more dapper and picturesque Sable Fern asked—in a voice, a costume, a style, that would not have disgraced Vesta Tilley at her best, asked, "What is the use of loving a girl?" Again that refined and perennially pretty Florrie Robina declared that all sorts of scandals could not prevail, "Not in England, Oh dear no!" Again fair-haired Marguerite Corneille cried "Hello! Ma Baby."

Wake Up, Agents!

I confess I do not know just what is the idea. Are these ladies in a kind of voluntary retirement, and have they come out to take the air, or do they want work? Because if they do, I vouch for them as competent, charming, outstanding artists, for whom any agent should feel proud and honoured to act.

Mr. Charles Bignell's "What Ho! She Bumps!" is of the rich and ripe old school of humour. Mr. Charles Lee is a dancer of extraordinary agility. Mr. Jake Friedman does a burlesque of grand opera, which brings Charles Warren back to the mind.

They Won't Grow Old!

Frankly, I think the "veteran" business has been a little overdone. It was good to hear the old songs; it was good to see the old faces. But, after all, they were but the faces and the songs of yesterday. Some writers have cited Thackeray, and Dickens, and Evans's, and the Coal Hole in a hotch-potch of ignorance. I do not recall that the tap of the chairman's hammer was wont to usher in the songs now a-singing at the Palladium. There was no ad misericordiam appeal about the show. Most of its contributors might come forward bravely as stars of to-day. Joe Tabrar, writer of comic songs by the hundred, should have presided at the piano, but, to the infinite regret of, at any rate, one member of the audience, he was an absentee. What a melodist!

An Old-time Lyrist.

It was an odd thing that the authors and composers of the songs had no significance—save one. Fred Gilbert was responsible for "Trinity Church"—Fred Gilbert, who wrote little, but wrote well. He was lyrist-in-chief for the Sisters Leamar. Changing quickly from the eccentric make-up of "Trinity Church" to the stable rig of a cavalryman, Costello sang the chorus of "Comrades." They all joined hands. The audience joined hearts and voices. And there were copious tears. Upon my word, if I were asked what institution lingered most persistently in the imagination of the English, I should say, the music hall. Its songs will live when sermons are in an eternal silence.

Not Dead Yet.

Someone spoke of the old-time music hall the other day as "Dead; dead as Queen Anne." It is not so. We are on the eve of a new music hall—there is no need to glibly add, a better music hall. It has necessarily changed with the times. What has not? But the Palladium show impresses on us that the old-time hall enclosed so much that should not be needlessly scrapped: so much that we should preserve and develop. Popular entertainment to-day is in terrible danger of being sacrificed to silly cults. There is room for all—even for them. Nothing is so foolish as the oft repeated assurance that everything that has been is wrong; that everything new, fantastic, un-English is right. Nothing is so characteristically English as what many of us still prefer to call the music hall, rather than the Variety stage.

The Hotbed of Genius.

It has been the hotbed of genius. It has given to the "regular" stage some of its most distinguished exponents. The line of demarcation between theatre and music hall seems by way a disappearance. That, really, is a pity. Most true lovers of the stage, of both the stages, would like to see each retaining its characteristics. And so, once more, good luck to the Old Time Stars.

H. G. H.

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Each week we are obliged to omit Advertisers' announcements because they reach us after we have gone to press. Advertisements should be in our hands during Tuesday, if possible, but at latest by first post Wednesday. Advertisements are received over the counter at "The Era" Office up to, but not later than, 11 a.m. Wednesday.

COMPANIES WANTED.

WANTED, First-class Attractions only. COUNTY THEATRE, BEDFORD. Jan. 8 vacant, owing to indisposition of Mr. A. Chevalier. Wire.
Feb. 5, March 5, April 2, May 21.
High-class Concert Parties required.
June 25, July 2, 23, 30.
GRAND THEATRE, LUTON.
Feb. 12, March 12, 19, 26, April 2.
NEW THEATRE ROYAL, INVERNESS.
Feb. 12, 26, March 5, 26, April 9, 16, 30, on.
Fast Booking Autumn.
E. G. FALCON, County Theatre, Bedford.

WANTED, first-class Companies for the following dates:—
OPERA HOUSE, LEICESTER.
Feb. 12 and 26.
CHESTER, Feb. 19 and March 26.
READING, March 19 and 26.
MILTON BODE, County Theatre, Reading.

WHITBY URBAN DISTRICT COUNCIL SPA THEATRE, WHITBY.
Season 1923.
Vacant dates for July, August, and September.
WANTED, First-class Attractions. Apply,
TOWN CLERK,
Entertainments Dept.,
Whitby, Yorks.

COUNTY THEATRE, BEDFORD.
Unexpectedly vacant owing to illness Mr. A. Chevalier.
WANTED, Big Attraction, Jan. 8. Wire, FALCON.

WANTED, Big Attractions for GRAND THEATRE, OLDHAM.
Feb. 19 (?), 26,
April 2, 9, 30,
Musical preferred.
Address,
ERNEST DOTTRIDGE, "Merivale," Clifton-drive, St. Annes-on-Sea.

NEW THEATRE, OXFORD.
WANTED, First-class Attractions only. Bookings include: D'Oyly Carte Opera Coy. (three weeks), Sybil Thorndike, Henry Ainley, Phyllis Neilson-Terry, "Secrets," Jack Hulbert and Cicely Courtneidge in "Pot Luck," "Whirled Into Happiness," Donald Calthrop in "Double or Quit," &c.
Apply, S. C. DORRILL.

BLACKPOOL TOWER ROOF GARDENS.
WANTED, for Season 1923 (about 16 weeks), 2 shows daily, afternoon and evening, suitable Stage Attraction, Pierrot or other novelty show preferred. Applications, stating number of artists, salary, and full particulars, to G. H. HARROP, General Manager.

WANTED, first-class Attractions.
L.T., NEWPORT, Feb. 5.
P.T., WESTCLIFF, March 19.
G.T., SOUTHAMPTON, March 26.
Apply, THE FREDERICK MOUILLOT OFFICES, 7 and 8, Leicester-pl., W.C.2.

PRINCE OF WALES THEATRE, GRIMSBY.
WANTED, COMPANIES FOR THE FOLLOWING DATES:—March 1, 2, and 3 (three days), 19, 26, April 30 (?), May 7, 14, 28, June 4.
PREPARED TO CONSIDER ESTABLISHED STOCK COMPANY FOR THE SUMMER SEASON.
J. H. CURRY, as above.

NEW THEATRE ROYAL, INVERNESS.
WANTED, Big Attractions, Feb. 12, 26.
E. G. FALCON, Carlton House, Bedford.

WINTER GARDENS, NEW BRIGHTON.
Vacant Jan. 22, Feb. 5, and 12.
WANTED, nothing but the very best Productions.
A. DOUGLASS.

PRINCE'S THEATRE, BLACKBURN.
WANTED, Revue, Musical Show, First-class Drama, Feb. 26, March 5, 12, and on, with exceptions; once nightly; pictures fill up time. E. H. PAGE.

COUNTY THEATRE, BEDFORD.
Unexpectedly vacant owing to illness of Mr. A. Chevalier.
WANTED, Big Attraction, Jan. 8. Wire, FALCON.

COMPANIES WANTED.

I. W. ROWLAND'S BOOKING CIRCUIT.
WANTED, High-class Attractions.
D.P. THEATRE, EASTBOURNE,
Jan. 15, Feb. 12, 19, 26, March 12.
GAIETY THEATRE, HASTINGS,
Feb. 19, 26, March 5, April 23.
PLEASURE GARDENS, FOLKESTONE,
Feb. 5, 12, April 9, 30.
PALACE THEATRE, RAMSGATE,
Jan. 15, Feb. 5, 12, 19, 26.
THEATRE ROYAL, WORTHING,
Jan. 8, April 9, 23, 30.
London Representative for W. W. Kelly and Opera House, Blackpool.
Reply, 16, Chandos-street, W.C.2. Regent 1178. Topobill, Westrand-London.

ROYALTY THEATRE & OPERA HOUSE, BARROW-IN-FURNESS.
WANTED, First-class Attractions, Jan. 29, Feb. 5, March 19, on, with exceptions.
HUGH ROBERTSON, Theatre Royal, Jarrow-on-Tyne.

COUNTY THEATRE, BEDFORD.
Unexpectedly vacant owing to illness of Mr. A. Chevalier.
WANTED, Big Attraction, Jan. 8. Wire, FALCON.

For other Companies Wanted see Displayed Wanted Section.

THEATRES WANTED.

WANTED, First-class Theatres, H. B. PHILLIPS' GRAND OPERA CO.
(Late H Section of the Royal Carl Rosa Opera Co.)
Feb. 5, March 5 (North) and a few later.
Apply, THE FREDK. MOUILLOT OFFICES,
7 and 8, Leicester-place, W.C.2.

Under the direction of NELSON KING.
FRANK FORBES-ROBERTSON, in a repertoire of selected plays, including
"THE CALL OF THE ROAD."
WANTED, Feb. 5 and March 19.
Feb. 5 and March 19.
Feb. 5 and March 19.
Now booking Autumn, 1923.
NELSON KING, c/o A.T.M.,
178, Shaftesbury-avenue, W.C.2.

YOOTHA ROSE and HARRY J. ROWLAND offer
"ENTER ECSTASY!"
"ENTER ECSTASY!"
A Tab Show.
An up-to-the-moment idea, featuring every form of vaudeville, with
YOOTHA ROSE,
Danseuse,
Jean Lengarde, Soprano; Marcella Lavin, Violiniste; Little Mona Maie.
EIGHT ECSTASY GIRLS,
Gordron Thomas, Herbert Henry, Owen Sterling, Charles Travers.
VIVIAN GREGORY, Comedian and Dancer.
THE NESTOR HARMONY FOUR,
and
HARRY J. ROWLAND, Comedian.

WANTED,
Jan. 8 (South).
Jan. 8 (South).
Jan. 8 (South).
Managerial and Press opinion:
"An excellent show."—Messrs. Baring Bros.
"The production is especially artistic, being full of cleverly conceived detail."—"The Stage."
"An excellent entertainment."—"The Era."
This, Hippo., Winsford.
Next, Hippodrome, Maidenhead.

C. A. STEPHENSON'S
Musical Productions. 8th year of tour.
"CINDERELLA."
WANTED, Jan. 15, 22, 29
First-class Theatre or Hall for this splendid Pantomime.
Company of Forty.
Funny and refined.
Coach and Performing Ponies.
This, Hippodrome, Golders Green.
Next, Empire, Woolwich.

The remarkably successful Comedy,
"THE JEFFERSONS"
(with Wilfred Shine in his original character).
WANTED, Theatres and Halls, Feb. 12, 19, Mar. 12, April 16, and later.
"THE PARTNERS" can also be played in conjunction.
Both Comedies once or twice nightly.
Apply, A. DOUGLAS, Winter Gardens, New Brighton.

WANTED, Feb. 12.
Feb. 12.
Feb. 26.
Feb. 26.
"A LITTLE BIT OF FLUFF."
"A LITTLE BIT OF FLUFF."
W. W. ELLIS,
44, Carlton-hill,
London, N.W.8.

WANTED, Theatres and First-class C.P. Dates.
A Seasonable Novelty.
"HULLO! PANTO."
A Kaleidoscopical, Tip-topical Pot-pourri in two shouts and three echoes.
Also
"MOON-DREAMS."
A new type of Concert Party Show, in two Scenes and a Transformation.
Cast of ten, including Wally Beadle and Tom Dennis.
Everything carried, including four full sets. Beautifully dressed.
Vacant, Jan. 8, and on, with exceptions, to follow two weeks' run (production), St. George's Theatre, Bexhill-on-Sea.
Wire, JOHN F. ASH,
St. George's, Bexhill.

THEATRES WANTED.

SEYMOUR HICKS presents his great Lyceum Theatre Success,
"OLD BILL, M.P.,"
by Bruce Bairnsfather.
WANTED, Autumn Dates.

WEST-END PRODUCTIONS AND THEATRICAL OFFICES,
18, Charing Cross-road, W.C.

SEYMOUR HICKS presents
"BROADWAY JONES."
"1,000 laughs without a blush."
WANTED, Jan. 1, Jan. 15, and onwards.

WEST-END PRODUCTIONS AND THEATRICAL OFFICES,
18, Charing Cross-road, W.C.

"SUCH A NICE YOUNG MAN."
By H. F. Maltby.
Also
"THE YOUNG GUV'NOR."
By Frank H. Rose, M.P.
These two plays make a complete evening's entertainment.
For twice-nightly houses Mr. Maltby's play is just the requisite length.
Tour commenced Boxing Day, County Theatre, Shrewsbury.
An Instantaneous Success.
Full production as at the Apollo Theatre, London.
WANTED, Jan. 1, 8, 15, 22.
West Pier, Brighton, Jan. 29.
Vacant Feb. 5, various on.
All communications,
A. V. LAMBERT,
Gresham Hotel, Shrewsbury.

For other Theatres Wanted see Displayed Wanted Section.

NOTE.—For special "Theatres Wanted" announcements of members of the Association of Touring Managers see page 4.

ARTISTS WANTED.

WANTED, Actor, capable, for Shakespeare, essential to be young and quick study. Box 931, "The Era."
WANTED, small Comedian; semi-pro. or good amateur. Apply, Box 914, "The Era."
WANTED, Vocalists, Instrumentalists, Reciters, &c., for West-End Concerts. Stamped envelope for particulars. SECRETARY, League British Artists, 119, Charlotte-street, W. Forthcoming Concerts, Queen's Hall, Jan. 15.
WANTED, Actors and Actresses, special performances; no fee. Box 931, "The Era."
IDA LILLE.
WANTED, all-round Dancers, also smart Pupils, to train for Pantomime and Revue.
Parts, Troupes, and Solo Dancers.
Call, 79, New Oxford-st., W.C.1.

MUSIC HALL ARTISTS' WANTS.

WANTED, by MURIELLA, Sweet-Voiced Gipsy, Offers for Single Turn. Record work. Demonstrating. Letters, M. TUCKER, 3, Norwood-avenue, Southport.
WANTED, Jan. 1 and 8.
The Great Novelty Act,
CELLSUS.
The Whirlwind Illusionist.
Wonderful Phantasy Mystery Show, in Four Scenes. This, Pavilion, Wombwell. Coms. to 80 Radford-rd., Leamington Spa.
WRESTLING BOOM NEXT.
WANTED, Dates, Feb., 1923, onward, by TOM CONNORS, the Champion Wrestler 12 years. Himself and troupe. Just returned after world's tour. 23, Tamworth-street, Hulme, Manchester.
LES ELITAS.
High-class Musical Act.
WANTED, Jan. 1 and 8. First-class offers only considered.
42a, Brixton-road, S.W.9.
THE THREE PAGETS.
Week Dec. 25, Hinckley, Leicester.
WANTED, Jan. 1 and 8 vacant. 6, Fernholme-rd., London, S.E.15.
WANTED, Jan. 1, 8, and 15, by ATLAS-VULCANA GIRLS, World's Champion Novelty Athletes; for smalls and picturedromes; three star turns. Christmas, Emp., Mountain Ash.

CIRCUS ARTISTS' WANTS.

WANTED, Jan. 1, 8, 22, 29, THE BELLINIS (Lady and Gent.), Sensational Equilibrists and daring Aerial Gymnastic Speciality. A First-class and Ideal Act for Circus, Carnivals, or World's Fairs. Wire for New Year's week to Spingwood House, Littlemoor, Pudsey, Yorks. P.S.—Better luck for the New Year to all friends.

MUSICIANS WANTED.

WANTED, Conductor First Violin, for cinema, North London; high-grade music required; only those giving full record of experience, including salary and when disengaged, will be answered. Address, Box 925, "The Era."
WANTED, Pianist-Conductor, for small band (double-handed preferred); good library essential. Also Leader, Double Bass, 'Cellist, Cornet, with nice soft tone, all thoroughly experienced in pictures and variety. Twice nightly, one matinée. State age, references, lowest salary (moderate). Comfortable and permanent engagement to right people. Box 926, "The Era."
WANTED, good Violin Rep., immediately; 2 mats. and evenings; letters only; audition by appointment. M. D., 20, Jamaica-road, S.E.
WANTED, to open Jan. 1, smart Violin Leader; must be a first-class soloist and used to the highest class of music; once nightly and 2 matinées; permanency to right man. Apply, stating age and lowest terms, also refs. and photo, to F. J. SHAW, A.R.C.M., Musical Director, Scala Cinema, Boston, Lincs.
WANTED, experienced Violinist straight and Jazz, for Ramsgate. Apply Friday, between 12 and 1, for audition. COOPER, 23, Bartlett's-buildings, Holborn Circus, W.C.

MUSICIANS WANTED.

WANTED, Violinists requiring genuine Italian Strings for Solo Playing, also tested strings for Orchestral work, should write for prices. Box 929, "The Era." Say if Italian or Tested.
WANTED, Violinist and 'Cellist wishing to gain experience in Cinema; Kensington district. Box 930, "The Era."
Argyle Theatre, Birkenhead.
WANTED, First Cornet, experienced; first-class varieties; A.M.U. terms £3 7s. State age, J. WHITELOCK, Musical Director.
WANTED, Saxophone, Clarinet, and Repetiteur, to open Jan. 13; pictures and varieties; twice nightly and matinée; small theatre in Midlands. Lowest terms and refs. to Box 923, "The Era."
WANTED, brilliant Lady Pianist and Lady Viola Player, Orchestral, for West End Café; start Saturday. Apply, GRAY, 12, Archer-street, W.1.
WANTED, young lady Pianiste; must be good vamper; able to sing little; 24s. week; live in; age about 20; good home. Lord Nelson, Boston, Lincolnshire.
WANTED, Relief Pianist, 6 days, no Sundays. Apply to-day (Thursday), 2 o'clock, Princess Cinema, Croydon.
WANTED, thoroughly experienced Orchestral Pianist, used to variety, &c.; double other instrument when required; open immediately. Reply, stating terms, references, &c., to MUSICAL DIRECTOR, New Hall, Bargoed, S. Wales.
WANTED, Semi-pro. Pianist, to join good Violinist, with library, for small cinema work. Box 922, "The Era."
WANTED, experienced Drums and Tymps., to open Monday next; A.M.U. terms £3 7s. State age. Apply, J. WHITELOCK, Argyle Theatre, Birkenhead.
WANTED, first-class Drummer, with own Tymps.; start Saturday next; West-End café. Apply, GRAY, 12, Archer-street, W.1.
WANTED, first-class Drummer, to open immediately, Scala, South Shields; continuous Pictures; evenings only. Write or wire, with lowest terms, and full list of kit, copies of refs., &c. Good permanent engagement for good man. BLACK BROS., 46, North Bridge-street, Sunderland.
WANTED, first-class Leaders (special terms) for Winter Cruises, end of December to April. Also Leaders, Pianists, 'Cellists, Contrabassists, to register for Liner Orchestras; audition necessary; also for Cruises, December to April, Flute, Clarinet, Solo Cornet, Trombone, and Drums, Bass to combine Trombone, Clarinet to combine E flat Alto Saxophone; must have flat pitch instruments. Apply, Messrs C. W. & F. N. BLACK, 14, Castle-street, Liverpool.
WANTED, First Violins, first B flat Clarinet, First B flat Cornet, and Pianist, to enlist or re-enlist in a good Line Band. Battalion about 17 years' home service to complete. Bonus given to good performer. Must be unmarried.
Apply, by letter only, Box 574, c/o HAWKES & SON, Denman-street, Piccadilly-circus, London.
WANTED, Instrumentalists for odd nights by established Dance Orchestra; must be young, experienced, able to transpose and memorise, and of good appearance; preferably those who enjoy it and do not rely upon playing for a living. Terms a guinea till midnight and expenses. Apply, with full particulars, to "Ex-Officer," Box 932, "The Era."

WANTED Known
THE LONDON MUSIC LENDING LIBRARY.
ALGERNON CLARKE, Proprietor.
The LARGEST, BEST, and CHEAPEST CINEMA LIBRARY. Music selected to suit all films. Catalogue 20,000 pieces. Specimen parcel, Orchestra, 3s.; Piano solo, 2s. 6d., post free. SARTORI STRINGS. Best on the market.
THE LONDON MUSIC COVERS.
MUSICIANS and BANDS recommended for CINEMAS and DANCES.
28, Lonsdale-road, Barnes, S.W.
'Phone: Hammersmith 1566.
Near Hammersmith Station and Bridge.

WANTED Known, EASTON'S MUSIC LENDING LIBRARY, cinemas, &c. No repeats for several weeks. Moderate terms. "Elmwood," Atkins-rd., Clapham Pk., S.W.12. 'Phone, Streatham 950.

WANTED, Urgently, Songs and Dance Music, for immediate publication. MS. to MESSRS. H. AND R. MILLER AND CO., 10, Melvin-road, Anerley, S.E.20.

MUSIC ON HIRE.
WANTED Known, absolutely the finest collection of the world's best Film Music in this country. All programmes carefully selected by expert musicians and sent out in perfect condition (no missing inside pages). State instruments when writing. Please note only address, THE CINEMA MUSIC LIBRARY, 25, Seaford-road, London, W.13.

GOOD ORCHESTRA MUSIC.
WANTED Known, Full S.O., suitable for Cinema, Café, or Concert, with P.C., Harmonium, 2 First Violins. Intermezzo, 9d.; Overtures, 1s. 3d.; Selections or Suite d'orchestra from 1s. 9d. to 2s. 6d. Music supplied with strong covers free. Call or write for list. J. LIBER, 6, Charlotte-st., W.1.
WANTED Known, up-to-date Music on Hire, cinema and café. R. S., 6, Cumberland-mans., West End-lane, Hampstead.
WANTED Known.—Why not try the MOVIES LENDING LIBRARY; fresh additions weekly. Mons. and Thurs., 10.30 to 1 o'clock, or app., 88, Notting Hill Gate.
WANTED Known, CINEMA MUSIC LENDING LIBRARY CO., one of the finest repertoires in the country; weekly parcels a speciality; Orchestra from 3s.; Piano Solo, 2s. 6d.; carriage paid one way. 7, Edwards-street, Stockton-on-Tees.

MUSICIANS' WANTS.

WANTED Known, NAT. BLINT, whose engagement as Musical Director at the Scala, Liverpool, will terminate on Jan. 13, will be pleased to entertain any first class offer of engagement as Musical Director of Hotel, Café, or Cinema, with or without Orchestra. Very popular as a Violin Soloist in Liverpool, and had a great deal of experience in London; only first-class offers will be entertained. Write, NAT. BLINT, 9, Gainsborough-rd., Sefton Park, Liverpool.

MUSICIANS' WANTS.

WANTED, Position as Musical Director by Signor La Camera, Composer-Arranger. Wide experience. Highest references. Composer of most successful Pantos. Apply, SIGNOR LA CAMERA, 123, Saltwell-rd., Gateshead.

WANTED, by well-known Conductor (Leader-Solo Violinist); thoroughly experienced in all kinds of high-class music; extensive library. Highest testimonials and Press notices. CHEVALIER, 20, Flaxman-terrace, Upper Woburn-place, London.

WANTED, engagement as Violin Rept. or Second; good tone; good refs.; steady, reliable. Apply, MR. H. FOREMAN, c/o Mrs. Caldwell, 28, Elizabeth-street, Ibrox, Glasgow.

WANTED, Engt. by Violin Rep.; young man, smart appearance, exp. in cinema or any bus., can lead when required. VIOLINIST, 26, St. Margaret's-road, Barking, E.

WANTED, Engt. by Rep. Violin; lady; exp.; could lead; afternoon work. Write, Box 919, "The Era."

WANTED, engagement by thor. exp. Variety Leader; London only. Box 915, "The Era."

WANTED Known, Circus Leader; Solo Cornet, age 35; liberty tenting season, 1923; extensive modern library and experience; reference Sanger's, Bostock's, Hanneford's, &c. BERT MORGAN, 4, Chelsea-road, Southsea.

WANTED, by Violinist-Leader, now vacant; experienced all lines, jazz, cinema, panto; can supply band. All coms. to D. HYAMS, 48, Morning-lane, Hackney, E.9.

WANTED, by Violiniste, Re-engagement; experienced cinema work; would deputise. 195, Adelaide-road, N.W.

WANTED, Engt. by exp. Violiniste, pupil of Joachim; exp. Tavan, &c.; any direction; would deputise. THORPE, Alexandra-road, Heathfield, near Eastbourne.

WANTED, Engt., Violiniste; open Monday. Thoro. exp. Theatre, Var., Pic. Wire, D. TERRETT, 4, Mountpleasant, N. Wales.

WANTED, by smart Artist Violinist (Diplomas and Medals from great professors and composer). Deputising engagements. All communications to Box 900, "The Era."

WANTED Known, Violinist, exp., gent., young, wishes Engt. or deputising; cinema, café, &c.; Rept.; able to lead; evenings only; also Sundays. Write, 70a, Murray-road, Ealing, W.5.

WANTED, by expert Violinist-Pianist (male), late Pianist Colonnade, Bexhill, Palace Hotel, Southend; late Violinist, Municipal Orchestra, Brighton, Royal Hotel, Woodhall Spa; thoroughly experienced. Apply, 57, Arthur-road, Windsor.

WANTED, engagement by first-class Violinist; thoroughly competent and expd. Best refs.; open immediately. VIOLINIST, 11, Rochester-terrace, Camden-road, N.W.

WANTED, Joint Engagement, brilliant Violinist (gent.) and Pianiste (lady); best refs.; fine library; trio if required. Box 924, "The Era."

WANTED Known, Violinist; experienced cinema, good refs., own library for trio if required, go anywhere, at liberty Jan. 8. Terms, Box 924, "The Era."

WANTED, engagement, Solo Cornettist; exper.; opera, variety, cinemas, and dances; Lon. dis. H. ANGEL, 47, Stopford-road, Upton Manor, E.13.

WANTED Known, Solo Cornet, disengaged. Exp. all lines, ex. refs., trans., etc. CORNETTIST, Picture House, Ayr, Scotland.

WANTED, Engagements by experienced Cornet. Any business, absolutely reliable, good refs., ex-Service man, M.U. Write FRED BUTLER, Sunnyside, Shilton, Coventry.

WANTED Known, T. O. NOLAN, Cornet-Trumpet, at Liberty for Theatre, Cinema, Café, Concerts. Good offers only. Full particulars, 917, Garscube-rd., Glasgow, N.W.

WANTED, Engt. by first-class Clarinet, change from touring; late D. P., Eastbourne, Bournemouth, and Margate Munic. Orch., Carl Rosa, &c. Permt. add., STEAR, Old Fenlake, Bedford.

WANTED, Engt. by first-class Clarinet; thoroughly exp.; excel. refs.; all lines. CLARINET, 94, Buckhold-road, Wandsworth, S.W.18.

WANTED, engagement by first-class D. Bass Player; best class music; highest references. HORNSEY, 42, Lutterworth-road, Northampton.

WANTED, Engagement by experienced Double Bass; café, hotel, or cinema; just finished two years engagement in cinema; any business. EDWARDS, 24, St. Mary's-road, Hornsey, N.8. 'Phone, Museum 8056.

WANTED Known, Double Bass, disengaged. Town or Country. Experienced. Fine tone. Cinema or café. J. B., 4, Convent-gardens, Ealing, W.5., Middlesex.

WANTED, Engt. or Dep. by exp String Bass; any bus. BASSO, 57, Gt. Cambridge-st., Hackney-rd., London, N.E.

WANTED, Engt. by Jazz Trombonist; used to all the latest numbers; any business. Write, TROMBONE, 17, Beckethouse, Borough, S.E.1.

WANTED, Engt. by exp. Trombone; cinema or dance work, &c. G. FIELD, 17, Marquess-road, N.1.

WANTED, Engt. by Sax. (E-flat Alto) and Pianist; permanency or evenings; any capacity. Box 886, "The Era."

WANTED, by first-class 'Cellist, good all Engagement; London only. 8, Parkland-road, Streatham, S.W.16.

WANTED, Engt. by first-class 'Cellist; thoroughly exp.; brilliant soloist. Box 918, "The Era."

WANTED, Engagement by Solo Flute, Solo Clarinet, high or low pitch, together or separate. First-class refs. Free 7-1-23. G. A. H., 42, East-street, Colchester.

WANTED, by Orchestral Organiste (Pipe or Reed), Engt.; experienced; Pianiste; would deputise. MRS. GILBERT, 24, Elm-grove, Hammersmith, W.6.

WANTED, by experienced Orchestral Pianist-Organist, Deputy Cinema work, for single days; permanent or temporary. Address, "BRITON," Box 904, "The Era."

WANTED, by Lady (young) Pianiste (orchestral or relief), and Organiste, 56, Creighton-road, Ealing, W.5.

WANTED, by first-class Solo Pianiste, L.R.A.M.; thor. exp.; Engt. in Cinema; in or out of town. Would accept mod. terms. Classical music if required. MISS WENTWORTH, 2, Lynette-avenue, Clapham Common, S.W.

WANTED Known, first-class Pianiste, willing to play as Relief, to gain experience. MISS K. MANDEL, 18, Upper Marylebone-street, W.1.

MUSICIANS' WANTS.

WANTED, engagement by experienced Orchestral Pianiste; disengaged; permanency or deputising. DORIS LEDERS, Glaslyn, Station-road, Sidcup.

WANTED, Engagement by thor. exp. Orchestral Pianiste; highest class music; cinema preferred. PIANISTE, 11, Rochester-terrace, Camden-road, N.W.

WANTED, Engt., by First-class Orch. Pianiste. Tavan, Alders, Mouton, &c. Exp. fitting pictures. M. FABRY, 166, Muswell Hill-road, N.10.

WANTED, by experienced Solo Pianiste, Soprano, engagement Cinema. MISS COOK, 48, Warwick-road, Earl's Court, S.W.

WANTED, Engagement by experienced Orchestral Pianiste; permanency or Deputising. ETHEL LANGFORD, 30, Hillmarton-road, N.7. North 1595.

WANTED, Engt. by experienced Cinema Pianiste; solo, relief, accomp. Deputy or perm. EDITH WYATT, 349, Essex-road, Islington, N.

WANTED Known, experienced Pianiste and 'Celliste, disengaged, hotel, café or cinema. Would separate. Box 920, "The Era."

WANTED Known, Pianist (first-class), now diseng.; West-End dance club; can supply band. Box 887, "The Era."

WANTED Known, the Pianist who can be relied upon. 123, Cornwall-road, W.11.

WANTED, by good Pianist (gent.), desiring exp. any bus., any distance. 213, Shoreham-street, Sheffield.

WANTED Known, experienced, reliable Jazz Banjoist, at liberty for dance work. BRYCE, 145, High Holborn, W.C. 'Phone: Museum 5187.

WANTED Known, exp. Jazz Banjolinist, doub. Banjo, has immed. vacs. Enquiries, "BAND," 123, Sydney-street, S.W.3.

WANTED, Engt. by Jazz Drummer, dances or clubs, &c.; permanent or deputising. NOEL DAVIDS, 145, Leander-road, Brixton-hill, S.W.2.

WANTED, engagements by refined Jazz Drummer, with all effects. CHARLES S. REDSHAW, 27, Barnfield-road, S.E.19.

WANTED Known, Trap Drummer (Dances), disengaged till mid-January. JIMMY, 31, Nicosia-road, S.W.18.

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To consider and if approved adopt the following resolution:—

"That the Constitution shall be altered to a Management Committee of 16 and that the Rules be altered accordingly and submitted to another General Meeting."

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"CINDERELLA."

At Alexandra Palace.

Mr. W. Macqueen Pope, the licensee, for the Alexandra Park Trustees, of the Alexandra Palace Theatre, which has just been reopened after reconstruction and redecoration, took safe ground in selecting as the subject for the pantomime with which this "new old house" starts to again figure in the list of places of amusement the well-known story of "Cinderella." The book is by James Lockyer and the music by Peter Conroy, who directs the orchestra.

The two "boys" of the pantomime are Miss Madoline Rees as Prince Charming and Miss Beatrice Varley as Cinderella. They both meet with a good reception, and that they thoroughly merit, as they go through their respective parts with admirable ease and efficiency, Miss Rees wears her attractive attire, suitable to the princely character, in quite a natural way, and her voice proves very suitable to the part. The Cinderella of Miss Varley is quite a taking representation, if only for the natural simplicity of the little kitchen drudge, and much delight is evinced by a crowded house when Cinderella, having quite unintentionally, but most effectively, captivated the Prince, becomes his bride.

Harry Talbot, as Buttons, quickly becomes quite a favourite, especially with the younger folks, and his efforts to win the heart of Cinderella, although ineffective, elicit sympathy, while his quaint manner and jokes cause much laughter. C. H. Hughes as the Baron de Broke, and Fred Beck as the Baroness, are responsible for much merriment, as are also Tina Frank and Vera Alexandra as the Ugly Sisters. J. Chink and R. Val, as Tishy, the untamable horse; and Harry Brent and Denis Lyndon, the Broker's Men, keep the onlookers in a roar of laughter while they are on the stage.

Reg. Graham is much admired as Dandini, and certainly he makes a very smart Valet to the Prince. J. Chink, as Charlie, the Skating Giraffe, becomes the perfect idol of the expectant youngsters, and J. Louis Arthur, as the Domon, is somewhat of a nightmare to those with a touch of nerves. Gladys Clare makes a wonderfully fetching Fairy Godmother, and the principal dancers, Constance Clare and Marie Leon, elicit much applause. Eva Barnes' "Twelve Little Kidlets" are also attractive in the dancing department.

The scenery, it should be added, is by Mr. J. Crosbie Frazer, and the pantomime is invented and produced by Mr. Denis Lyndon.

"TWELFTH NIGHT."

At the Everyman.

"Twelfth Night" is still the best of all possible Christmas plays. Its wit and gaiety, blended with some of the sublimest poetry in the English language, has the same fresh appeal, no matter how many times it has been seen. It is played in a simple variant of an Elizabethan setting at the Everyman, and but for the "flexible" lighting, which is very distracting, the production could be hailed as a very good one. If Mr. Macdermott lets the comedy be played in a good light the whole time, instead of having half the cast in semi-darkness, it will be a vast improvement.

Although there is some miscasting, there are a number of excellent performances, and in Mr. Frank Cellier is seen one of the best Sir Tobys of recent years. It is an altogether delightful rendering of the part, rich and varied in character, and instinct with boisterous humour and good spirits. Mr. Herbert Waring, as Malvolio, is good. Mr. Baliol Holloway is wasted on the Duke, and the same remark applies to Mr. Ion Swinley (Sebastian) and Mr. Douglas Jeffries, who plays two small characters. Miss Isabel Jeans is the charming Olivia in the present production, and Viola is played by Miss Mary Barton. The latter gave a fine performance, although she would have been seen to better advantage in a larger theatre. Miss Margaret Yarde was excellent as Maria, making the character into a fine rich piece of comedy. Mr. Fred Donovan was miscast as Sir Andrew Aguecheek, and did not succeed in making much of a show in the part. Mr. Harold Scott, as Feste, rendered the songs in the play most attractively.

The play was produced by Mr. Norman Macdermott.

"CHARLEY'S AUNT."

At the Royalty.

The return to London of the festive lady from Brazil has now become a regular incident at Christmastide, and this year, appropriately enough, she comes back to the Royalty, where she first made her bow thirty years ago. The season started merrily on Tuesday when the famous farce attracted a large audience. The cast was happily chosen. Mr. James E. Page, for instance, has played Stephen Spettigue so many times that the part fits him like a glove, whilst Mr. Jevan Brandon-Thomas is equally at home in the rôle of Jack Chesney. Mr. Lewis Broughton now plays Colonel Chesney, and the trio of "undergrads" is completed by Messrs. Norman Pierce and Jack Hellier, the latter a splendid Lord Babberley. On the distaff side is to be observed the same excellence, thanks to the work put in by Miss Violet Elliott (Donna Lucia), Miss Marjorie St. Aubyn (Kitty), Miss Margaret Riddick (Ela Delahay), and Miss Gwynne Whitby (Amy). The play is again presented by Mrs. Brandon-Thomas, with Mr. Cecil Barth as general manager.

THE PRIVATE SECRETARY.

At the Playhouse.

If the opinion of playgoers was taken as to the most popular farce of the last forty years, it is a little doubtful which one would head the list. To name the first two would be an easy matter, for certainly they would be "Charley's Aunt" and "The Private Secretary," and we rather think they would more or less run a dead heat. Evidence of the very real merit of these two plays is found in the fact that both are being played again in the West End this Christmastime. The revival of "The Private Secretary" at the Playhouse, under the direction of Mr. Cecil Barth, is excellent. The fine company that has been engaged gives a performance that can seldom have been equalled, and probably never excelled. The famous rôle of the Rev. Robert Spalding is perfectly played by that clever comedian, Mr. Charles Windermere. The other great comedy part, old Cattermole, is in the hands of that experienced and delightful actor, Mr. Fred Lewis. Although these two parts are outstanding, "The Private Secretary" contains a number of others that afford excellent opportunities, such, for instance, as Mr. Sydney Gibson, the tailor (well played by Mr. A. Correy Grain), Young Cattermole and Young Marsland (brightly and amusingly impersonated by Mr. George Morgan and Mr. Stanley Lloyd respectively), and the very funny part of Miss Ashford (in which appears that fine character actress, Miss Dora Gregory). Others who contribute considerably to the general success are Miss Molly Williams and Miss Rita Lynn as the two frisky juveniles, Edith and Eva. Miss Bertha Northam as Mrs. Stead, and Mr. Grahame Herington as old Marsland.

STEPNEY A.O.S.

A commendable interpretation of the Gilbert and Sullivan comic opera, "The Yeoman of the Guard," was given by the Stepney Amateur Operatic Society at the Northern Polytechnic Institute. The title rôle was admirably played by Mr. Bernard Cousin, while Miss Sophie Baruch also did exceedingly well as Elsie Maynard. Great credit is due to the producer, Mr. Henry Winston.

"THE BABES IN THE WOOD"

At Wimbledon.

Mr. J. B. Mulholland's 13th Annual Pantomime, Written by Mr. Frank Dix. Produced Boxing afternoon, Dec. 26, 1922.

Earl of Blankhampton	Lawrence Anderson
Baron Boozlebad	Norman Bowyer
Maid Marion	Gwen Price
Robin Hood	Benita Lydell
Ronald	Nellie Bowman
Rosamund	Little Juliette José
Madame de Trop	Tatton Hall
Lawyer Twistem	Patrick Turnbull
Clarence	Peter Fannan
Bertram	Kevan Bernard
Will Scarlet	Folly Bask
Fairy Queen	Dorothy Cottesmore
Roberto	Leon Simpkin

Produced by Frank Dix and Cyril Bayliss, under the personal superintendence of Mr. J. B. Mulholland; ballets arranged by Miss Gwen Price; chorus and orchestra under the direction of Mr. William Neale.

Mr. Mulholland has engaged Mr. Frank Dix, the author of so many Drury Lane pantomimes, to write and produce, under his direction, this year's annual at his Wimbledon Theatre. The whole production is one of excellence, brightness and splendour, and one to suit each and every taste. The popular children's tale of the babes lost in the wood is related yet again, but in somewhat novel form. The father, departing for a visit to Palestine, leaves them in charge of a nurse, to whom he hands his will, not to be opened until the children come of age. A rascally lawyer overhears the substance of the will, and hires miscreants to murder the babes, but they are rescued by brave Robin Hood and his band, and all ends happily. This story is set in picturesque surroundings, and is enlivened with renderings of all the most popular ditties of the day, with several pleasing ballets and dancing, much merry humour from the comedy merchants, tuneful choruses, and also splendid scenic effects and two bright and gay pictures at the close of each act.

Miss Gwen Price as the pretty, fair-haired Maid Marion is already a Wimbledon favourite. She sings "April Showers," assisted by a chorus of children, very sweetly, and is also heard pleasantly in a duet with Robin Hood, "In an Old-fashioned Garden." Miss Benita Lydell was a dashing, handsome principal boy as Robin Hood, and was soon popular with the audience, gaining hearty applause for her songs, "Shuffle Along" and "Say It With Music." The babes were the best babes that could ever be, though they were a couple of young turks, especially saucy, romping Ronald, cleverly enacted by Miss Nellie Bowman, while Rosamund, as played by Miss Juliette José, was a "little dear." Miss Dorothy Cottesmore was the tall, imposing Fairy Queen, while a jolly, sprightly Will Scarlet was that as rendered by Miss Folly Bask, who was applauded for her song, "What is it—Money?" Of the above referred to "comedy merchants" there were several, and all of the finest quality. Mr. Tatton Hall caused screams of merriment as the Nurse, and his rousing ditties, "Beaver," "I Wonder Why?" and "In Our Little Garden Subbub," were lustily cheered. The bold, bad broker's men, afterwards attempted assassins, called Clarence and Bertram, were capitally personated by Messrs. Peter Fanran and Kevan Bernard, the first-named singing "Percy the Particular" to considerable laughter, the latter "The First Forty Years Are the Hardest," also to much applause, and the two together "Well, Well, Well, Well!" Mr. Norman Bowyer was the Baron—a most amusing one—and he contributed "Hi-Fiddly-hi Island" and "Don't Let Them Scrap the Navy" with much gusto. Mr. Lawrence Anderson made the most of his small part of the babes' father, and Mr. Patrick Turnbull gave a clever character sketch of the rascally lawyer, the very necessary villain of the piece. Mr. Pete Dempsey and Miss Sadie Parke rendered a "Zulu Babe" number in the Toyland scene excellently, and one of the hits of the pantomime was also introduced therein, two little children arrayed as huntsmen driving two teams of kiddies, three abreast, in fine style round the stage. This is a pantomime that can be genuinely enjoyed by children and grown-ups alike.

"JACK AND JILL."

At Tottenham Palace.

The management of the Tottenham Palace have good ground for claiming that "Jack and Jill" is one of the best pantomimes to be seen at a suburban hall, and one special recommendation of the production is that it is remarkably well staged. Especially good are the scenes the Village of Rhymeland and the Fairy Glade. There is a wonderful Fairy Ballet in the Glade scene arranged by Paul Valentine.

The book and lyrics have been written by Herbert Wellesley, whose company form the cast. Early in the prologue we are introduced to Olivette, who appears as Little Miss Nobody. Olivette is the daughter of Paul Valentine, well famed as a teacher of dancing, and it is not too much to say that this performer absolutely captivates the audience throughout the presentation. Bryan Denzil is an ideal Father Christmas; Adela Mavis looks very pretty as the Christmas Fairy; Arthur Wilmar is the embodiment of "a dear good soul" as Mr. Kindheart; and Edward Law does well as Robert.

Connie Browning, as Jack, scores a great success. The way in which the part of Jack is played at Tottenham in this pantomime impresses everyone who appreciates natural vivacity and can admire an artistic performance. Ida May is a splendid Jill—in fact these two parts constitute to a great extent the life and soul of the production.

Another good character is that of Tommy Tucker, represented by Muriel Valeri in a way which takes the fancy of the audience collectively. Vi Manners is a decidedly pleasing Bo-Peep, and then we have our time-honoured friend, Old King Cole, remarkably well impersonated by Chas. Calvert. Billy Matchett is everybody's old dear as Mother Hubbard, and Jack Fields is simply great as Simple Simon.

One of the points claimed for "Jack and Jill" is that it includes a full London chorus under the direction of Mr. Walter Martin, and the way in which certain selections are rendered arouses quite a storm of applause.

"ROBINSON CRUSOE."

At the Croydon Empire.

Pantomime, in 10 Scenes, Written by Byam Wyke, Produced by A. E. Dobson at the Croydon Empire on Boxing Day.

Robinson Crusoe	Miss Daisy James
Polly Pert	Miss Lesley Rivers
Wessie Dimple	Wessie Motromo
Captain Stern	Harry Tann
Muggins	Richard Hearne
Dame Crusoe	Jimmy Ross
Will Atkins	Ben Albert
Oceani	Miss Clarice Howard
Friday	Edgar Max
One Man Crew	Edgar Manning
Davy Jones	Lawrence Halbert
King Kalabash	Lal Halbert
Darwin	D. Ricardo
Atkins' Pedigree Pup the Dog	R. Ricardo
Princess Wowski	Miss Gloria Prinsep
Bolsheviski	Mark Leslie
Wolsheviski	Frank Reynolds
Polsheviski	C. Lloyd Nicholson
Molsheviski	Frank Lewis

Mr. Francis Laidman, who is responsible for this year's pantomime at the Empire, Croydon, is to be congratulated on presenting a real children's show, complete with harlequinade at matinées only. There is plenty throughout the ten scenes to amuse the grown-ups, too, and the various stage pictures are delightful. The producer, Mr. A. E. Dobson, has done his work well, and Mr. Byam Wyke, whilst not straying too far from the original story, has introduced some novel ideas and many witty lines. The Croydon Empire's "Robinson Crusoe" is fortunate, too, in having Miss Daisy James to play the title-rôle. She acts cleverly and sings well several numbers, notably "I Want Some Money" and "Round at the End—Ohio," and gives throughout a finished and artistic performance. Miss Lesley Rivers makes a pretty Polly Pert, and gives distinction to the rôle of principal girl. She has a capital duet with Miss James, "Birds of a Feather," and sings sweetly "Just Like a Rainbow," whilst her Eastern and ballet dancing is of the best. Mr. Jimmy Ross as Dame Crusoe is well in the picture. He is very funny in all the comedy scenes, and scores heavily with si "Whoops-a-Daisy" number. Mr. Ben Albert as Will Atkins is invaluable in the comedy scenes, and he gets every ounce of fun out of the part. His song, "Little Bit of Turkey" is well put over. Mr. Edgar Max as Man Friday plays this important character capitally, and his specialité comedy juggling act makes a big hit. The good fairy and wicked demon are represented by Miss Clarice Howard and Mr. Lawrence Halbert. The former sings sweetly "Garden of Happiness" and "If Winter Comes," and the latter uses his fine voice to advantage in "Hurrah for the Rolling Sea," whilst together they join in the popular "Sheik of Araby" number. Miss Wessie Motromo sings capitally "That Don't Matter," and mention must also be made of the excellent comedy work put in by Richard Hearne and Harry Tann as Captain and Mate. Mr. Ricardo's animal studies, Miss Gloria Prinsep's "dusky charmer," as well as the work of the smaller parts and chorus, and the Oriental troupe of dancers, all add to the general success. The dances are arranged by Miss Marie Earle.

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"BABES IN THE WOOD" AT STOKE NEWINGTON.

Beadle	Mr. Chas. Rossi
Phœbe	Miss Mavis Townley
Roger	Miss Eleanor Maxwell
Lawyer Snark	Mr. Herbert Pearson
Baron Biffit	Mr. Reg Wentworth
Maid Marion	Miss Doris Dorane
Robin Hood	Miss Winifred Ward
Will Scarlett	Miss Nellie Foster
Edward, Percy	Cullen and Carthy
Mrs. Fergusson	Mr. Lawrence Barclay
Mary	Miss Janet Cooper
Douglas	Miss Pearl Janis

Messrs. Reg Astley and Tom Dale are presenting "The Babes in the Wood" at the Alexandra for a week, and a lively show is meeting with deserved success. Miss Winifred Ward, a first-class comedienne, gives a sparkling rendering of Robin Hood, and she is ably seconded by Miss Doris Dorane as Maid Marion and Miss Nellie Foster as Will Scarlett. The babes, Mary and Douglas, are Janet Cooper and Pearl Janis, two intelligent children, whose performance makes a specially strong appeal to the juveniles. Mr. Lawrence Barclay as Mrs. Fergusson, the nurse, is consistently funny, and makes a distinct hit with his clever song and dance, "The Pantomime Fairy." Messrs. Cullen and Carthy as the two robbers keep the audience amused. Mr. Reg Wentworth's pleasant style and voice are a great asset as Baron Biffit. There is some excellent dancing by a troupe of good-looking young girls and children, and the melodious musical numbers are extremely well rendered by all concerned.

CHILDREN'S PLAY.

At Birmingham Repertory.

Mr. Barry Jackson, proprietor of the Birmingham Repertory Theatre, is presenting his delightful play, "The Christmas Party" for children's matinées. It is an old favourite, and has this month been presented in London at the Regent theatre, where the Repertory Players have been giving the opera by Rutland Boughton, "The Immortal Hour." Children from the Italia Conti School in London are included in the special artists and attractions, which also has the unique character in play-world of a conjuror who actually conjures. Chris and Evangeline are the chief characters, who explore Toyland and story book in a manner which continues to demonstrate how the attention of the young folk can be retained without a break. Mr. A. E. Filmer is producing the play, and Mr. Lester Pinchard has re-arranged the music, which has a charm all its own.

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Sung by REG. BOLTON (Peter, the Baron's Page)

I WANT MY MAMMY

Sung by Miss LENNIE DEANE (Cinderella)

GOLDEN DREAMBOAT

Sung by Miss EDNA LYALL (Fairy Queen)

WHERE THE BAMBOO BABIES GROW

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THE REALM OF MUSIC.

THE MUSICAL DIRECTOR.

ORCHESTRAL NEWS AND NOTES.

IN THE CONDUCTOR'S CHAIR.

MR. JAMES BARNARD SMART.

Mr. James Barnard Smart, of the Coliseum, Newport, Mon., is a "Proud Salopian," having been born in Newport, Shropshire. He comes

from a musical family, his father being a well-known conductor of choral societies, choirs and orchestras in Shropshire. He obtained the R.A.M. Piano Certificate (Junior) at the age of 17, and the Senior Certificate for Organ when 21. He has composed several piano pieces (published by Ashdown's, Leonard's, Evans, &c.), also several marches for orchestra, as well as organ music, and is well known in London as a pianist and organist, having played in all the principal restaurant orchestras. Mr. Smart introduced to the public his own orchestras in the year 1915, and was also appointed bandmaster to the Deal Corporation for the season. The following year he was engaged on the West Pier, Brighton, with his West-End Orchestra, and in 1917 he was appointed musical director at the Southport Pier, with a ladies' orchestra—he named it the "Imperial Ladies' Orchestra"—which proved a huge success, and is now recognised as one of the very best in England.

Mr. Smart is also the director and sole organiser of a first-class military band in London, composed entirely of ex-Service men, and he gets a very good share of private balls, dances, and other functions all over the country. For two years—1900-2—he was private organist to the Duchess of Sutherland.

Mr. Smart has accompanied on the piano many of our well-known vocalists, including the late Edward Lloyd, Messrs. Ben Davies, Walter Hyde, Mme. Clara Butt, &c., with distinction at various concerts. He has also held the post of organist at several London churches, and given organ recitals at most of them. He has many times played before Royalty, especially the Duke and Duchess of Fife.

Mr. Smart has a charming personality, and is on the very best of terms with all the members of the various orchestras and bands he controls; this is evidently one of the reasons of his success.

VAUGHAN-WILLIAMS' NEW MASS.

London has evidently settled down again in its position as a choral centre somewhat behind that of some of the big provincial towns, and it is not surprising, therefore, that Vaughan-Williams' new Mass for unaccompanied double-chorus and soloists has had its first performance outside London. This was by the City of Birmingham Choir, in the Birmingham Town Hall recently. The work was a great success, and Mr. Joseph Lewis has received many congratulations from Press and public on his initiative in producing so fine a native work, and the excellent performance he and his singers gave of it.

"La Trés Hésitante," a languorous "valse moderne," which, attractive enough in the arrangement for piano, should be striking in the orchestral version, is by Charles Delsaux, from motives by Francis Casadesus, and is published by Metzler & Co.

Three jolly fox-trot songs—or song fox-trots—"California Down-West," by Calvert Link and Harold Preston; "The Merry Fox-Trot," by Roland Merry and Winifred Vaughan; and "Closing Petals," by John P. Harrington and John C. Holliday; and the one-step song, "Polly," from "Listening-In," may be depended on to do their "bit" in the festive season.

CLARA BUTT AT BRIGHTON.

A Clara Butt concert always draws its audience, and the great dome at Brighton, recently, was crowded with enthusiastic supporters of the celebrated contralto. She had a group of brilliant artists sharing the programme with her, including Mr. Kennedy-Rumford, Miss Adele Verne, Mdlle. Aileen D'Orme, Melsa, the distinguished Polish violinist, with Miss Grace Torrens at the pianoforte. Madame Butt gave many greatly appreciated numbers, her two outstanding successes being "Yonder" (E. Teschemacher), and "Song of the Nations," the chorus being heartily taken up by the crowd, and "Creation Hymn." Her other contributions included "The Little Bud," and "The Homecoming of the Unknown Warrior" (J. Kendall), a more recent addition to her repertoire. Mr. Kennerly-Rumford sang delightfully, his songs being "Where're You Walk," "Vagabond," "Go Not, Happy Day," "Cap'n Danny," "Over Here," and his always successful effort, "The Vicar of Bray." Miss Adela Verne played with her usual skill, giving "Overture to Tannhauser" and "Prelude in A Flat." Mdlle. Aileen D'Orme delighted everyone with the exquisite charm of her voice in "Chere Nuit," "Twilight," and "Butterfly Wings," whilst last, but by no means least, was the fine interpretation given by Melsa to "An Old Irish Air," "Zephyr," and "Introduction et Tarantelle."

DULWICH PHILHARMONIC.

The work of this Society continues to attract good audiences to the Crystal Palace Concert Room. At their last concert prior to Christmas Misses Norah Newport, Sybil Cropper, Mr. John Collett and Frederick Woodhouse were the vocal-soloists, Mr. W. O. Lacey solo violin, Mr. W. E. Ball at the organ, with Mr. William H. Kerridge a very safe conductor, Mr. Martin Kingslake being at the piano. The performance of Bach's "Christmas Oratorio" fully claimed the attention and gave obvious pleasure to the attentive audience. To say that this great work was given in first-rate style would not be true—the chorus numbers were never powerful enough, and the soloists never rose to the heights of their possibilities. Yet this is not to disparage, but rather to urge further worthy endeavour. A word of sincere praise is due to the trumpet-playing of Mr. F. James, which was quite distinguished in clarity and style. Part II. consisted of a varied programme, and a well-deserved presentation to Mr. Martin Kingslake, the late conductor, marked the interval.

ARUNDEL MALE VOICE CHOIR.

In its thirty-first season, this choir, at Caxton Hall, if not up to pre-war standard from a vocal point of view, maintains a reputation second to none in musicianly selection.

Sentences from "Messe des Orphéonistes" (Gounod) and "Requiem" (Peter Cornelius), sung in memory of a former President, Mr. Charles Davis, made an impressive opening. Selections from Grieg, Weelkes, Morley, Stanford, Elgar, and other composers were given.

Sullivan's "Woo Thou Thy Snowflake" and "Songs of Travel," by Vaughan Williams, were creditably sung by Mr. Roy Russell, accompanied at the piano by Mr. Ernest Haywood. Humour of an excellent order came from Mr. Arthur Melrose, and felicitous remarks were made by the Chairman as occasion required.

GERVASE ELWES MEMORIAL.

The memorial bust to the memory of the late Gervase Elwes is of notable artistic modelling, and does credit to the sculptor, Malvina Hoffman, and all connected with the romantic story, culminating in a recent ceremony at Queen's Hall. A large assembly, including many eminent in the world of music, was presided over by the Earl of Shaftesbury, and speakers who recalled the prominent singer and charming personality to whose memory tribute was being paid included his Eminence Cardinal Bourne, the Earl of Denbigh, Sir Hugh Allen, Mus. Doc., and others. Viscount Lee of Fareham performed the unveiling ceremony with a simple charm and a speech that was singularly felicitous. Some very effective choral singing was given by members of the Bach Choir, R.C.M. Students, and the Royal Choral Society, under the exceedingly fine beat of Dr. Vaughan Williams. Mr. Fredk. Kiddle was at the organ.

ROYAL COLLEGE OF MUSIC.

Awards.

At the conclusion of the Christmas term of the Royal College of Music on Dec. 9 the following awards were made by the director and board of professors:—

Council Exhibitions.—Cook, Joyce (viola), £3; Everitt, Dorothy (violin), £8; Falkner, D. Keith (singing), £8; Garrard, Edna M. (piano), £3; Goodman, Joyce E. (piano), £5; Higham, Gwendolen (violin), £7; Langford, Marjorie (singing), £3; Malbe, Haydn ('cello), £5; Nixon, Alice M. (singing), £6; Ross, Mary (violin), £6; Ritchie, Mabel M. (singing), £6; Richardson, Sheila (violin), £9; Rothenstein, Rachael (piano), £5; Tarrant, Evelyn (piano), £5.

Edmund Grove Exhibition (£20).—Renton, Marjorie (organ).

London Music Society's Prize (£3 3s.).—Falkner, D. Keith (singing).

CONCERT PARTIES ON TOUR.

A LA MODE.—Dec. 25, Grand, Hexham.
AUTO-SUJ-JESTERS.—Dec. 26, County, Chelmsford; Jan. 1, Grand, Banbury.
COMEDY.—Dec. 26, Palace, Fleetwood.
CONCORD.—Dec. 26, Hippo., Nottingham.
GIPSIES.—Dec. 25, Harbour Pavilion, Morecambe.
JAZZ MADCAPS.—Dec. 26, T.R., Bedworth.
LEADSWINGERS.—Dec. 26, Whitstable; Jan. 1, Hip., Ashford.
MERRIMENT.—Dec. 25 and Jan. 1, St. George's, Bexhill.
MERRIONS.—Dec. 26, Darlington.
NAP.—Dec. 26, Picture House, Pershore; Jan. 1, Stamford.
NEW CADETS.—Dec. 26, Rusholme Pav., Manchester.
NOVELTY.—Dec. 26, Rothwell Hall, Gosforth
OPTIMISTS, THE.—Dec. 25, Grand, Nelson; Jan. 1, P.H., Altrincham.
POPPIES.—Dec. 26, Leas Pav., Folkestone
PRESTOS, THE.—Dec. 26, Empire, Wolverton.
PRO RATAS.—Dec. 26, New, Barton-on-Humber.
QUAINTESQUES.—Dec. 26, Scarborough (2), Arcadia (1).
QUALITIES, THE.—Dec. 26, Futurist, Blackpool.
QUIXOTES.—Dec. 25, Palace, Attercliffe; Jan. 1, Palace, Attercliffe.
ROGUES.—Dec. 25, Newcastle; Jan. 1, Newcastle.
ROVERS.—Dec. 26, Picture House, Leiston.
ROYAL ARCADIANS.—Dec. 25, Victoria Pier, Blackpool; Jan. 1, Victoria Pier, Blackpool.
SEVEN NOBODIES.—Dec. 26, H.M., Barrow.
SUMMITS.—Dec. 26, Clarence Pier, Southsea.
SUN-SPOTS.—Dec. 26, P.H., Slough.
TAPPERS, THE.—Dec. 26, Great Malvern.
VARIETY.—Dec. 25, Bradford; Jan. 1, Bradford.
ZEAL.—Dec. 26, Lyric, Dinnington.

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A MUSICAL CAUSERIE.

BY

HUBERT BATH.

Undoubtedly the musical man of the moment that matters in the realm of our native classic music is Arnold Bax. He appears, after long waiting, to have come into his own. Arnold Bax and myself were students together at our Alma Mater—the Royal Academy of Music, and I should just love to whisper a curious little idiosyncrasy in connection with both of us. In the midst of the unusual galaxy of talent in the composing line which prevailed at that particular period, two of the "B's" either could not, or *would* not, pass their examinations in harmony. (Imagine a composer being unwilling to pass his examination in harmony—or discords—of all things!) Well, one of the "B's" was Bax, and the other was Bath. (The episode reminds me of one of those long brushes with long handles: brushes for "backs" in "baths"! Sorry!) At that time Arnold Bax was always a very highly-strung, sensitive soul, with the essence of the dreamer in him, and, withal, a nervous atmosphere of "busyness" about him as though he had a most important appointment to keep with some imaginary person, probably himself. But there is a most remarkable thing about Bax which is not too well-known, and that is, his very uncanny powers of reading music at sight.

* * *

I do not refer to just ordinary pianoforte music. Probably no one since Carl Tausig has been endowed with such a facility for reading full scores at sight and reducing them at the pianoforte. I have known Bax to read off a modern Debussy or Ravel score without the slightest hesitation, adapting and arranging the intricate orchestration as he went along. Such a gift is truly uncanny when one realises that under no possible circumstances had he seen or heard the music before. Carl Tausig used to do the same with some of the Wagner scores in front of Liszt. It is all to the credit of our progressive musical critics and our discerning public that Arnold Bax has been recognised in his own time as well as the time to come. After all it is good to know that one is appreciated and known before one is dead.

* * *

A recital at the Albert Hall on two pianofortes by two such great artists as Vladmir Pachmann and Wilhelm Backhaus is something in the nature of an event. Personally, I am not enamoured towards pianoforte duets. I always consider they are a curiously hybrid form of musical composition. The composer—with all respects to the classics—appears to have been in doubt as to whether to make his work an orchestral interpretation of his ideas, or was too lazy or inexperienced or disinterested enough to do so. The actual performing of such works by two great artists must, of necessity, reduce the real personality of each to a certain ordered interpretation which is inevitable under any circumstances.

* * *

Each must, instead of being carried away with his own interpretation, realise that he must make himself subservient to his comrade so as to get a more or less perfect ensemble. This dictum may sound crude, but it is crudely—or rudely—true. Writing of Pachmann reminds me of a short tour which I once did at a few southern towns some years ago with him and Mme. Blanche Marchesi when I acted as accompanist. I shall never forget his wonderful collection of precious stones, unset, which he invariably carried with him, and the joy it occasioned him to draw them from his pocket and hold them up to the light to see them glitter. He loved to see them, not for their intrinsic value, but for their sheer beauty. The true artist coming through once again!

* * *

My friend, Ernest Newman, writing in the "Sunday Times" on Mousorgsky and his music, talks of his different styles, and refers to other great composers in this strain. But I wonder how many people realise that these so-called different styles are in reality the revelations of two, or even more, distinct personalities! The composer of music, perhaps more than any other artist, be he literary, dramatic, poetic, or pictorial, is possessed of a dual personality which comes through his work, and is more easily observed by the discriminating laity than in any other art. Take, for instance, our own Elgar. There is the Elgar of the "Pomp and Circumstance" marches, the "Coronation Ode," "King Olaff," "Caractacus," and the "Black Knight." And then there is the Elgar of "The Dream of Gerontius" and "The Apostles."

* * *

Again, in his first symphony (what a monument it is, too!) we have the two Elgars showing themselves: the mystic dreamer and the vigorous, open-air Elgar with pipe and walking-stick striding the Malvern Hills in the fresh morning air. The two personalities are absolutely distinct in the music they voice. The procreative mind of the artist is dual-sexed; there must of necessity be a proportion of the female hidden away to assist and reinforce and help create with the male which should predominate in inspiration. This fact is the foundation and essence of all great creative art, and is a psychological fact recognised by all true observers as well as a fact fully recognised by all true scientists from a psychological point of view. It is all in the nature of things. I rather think that Mr. Newman (although he is probably cognisant of his Otto Weininger's "Sex and Character") has failed to apply this argument and reasonings on the different styles of the same composer. The average composer, if he be sincere, usually portrays his characters (note the plural), and his moods and mental *possessions* in his art. His music is the mirror of his mind.

* * *

Signor Toscanini, probably the greatest living conductor, has crossed swords with the Fascisti—musically-speaking—it appears. He has resigned his position as conductor at the celebrated "La Scala" Theatre in Milan, as a protest against an episode which occurred some few days ago. At a performance of "Faust," a number of Fascisti shouted for their revolutionary anthem to be played, and, consequently, impeded the progress of the performance of the opera. They ultimately stormed the stage.

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FROCKS AND FANCIES.

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Sales! Christmas once behind us we can look forward to bargains. But isn't it like life that the arbitrary custom of giving presents on Christmas Day means that we buy when things are most expensive and at the same time make ourselves too short of money to take real advantage of the January sales?

Going a-Saling.

Didn't I talk to you recently about the charm of the little street and the little shop? Don't forget them this week, for many of them begin their sales before Jan. 1, and they sell off drastically. I've bought a wonderful hat out of South Molton-street before now for ten shillings, and if you are stock size you can often get an ideal frock straight off the hanger for half its original price. This is particularly true of the hat or frock that has proved just a trifle daring for the ordinary customer.

Duchesses Do It.

You would be in good company if you did buy from these little shops, for one of them—not unknown to the struggling actress, either—actually dresses two Duchesses. "Such dull people to dress," moaned the clever girl who runs it. "But they pay their bills quarterly through their agent, and you know, if the cheque doesn't come, that you are wrong about your date, that's all!"

Dancers' Hats.

I'm not any too sure that I like the hats girls are wearing at Thé Dansants just now—the tall, Empirish kind crammed on so that you see eyelashes and a nose—and that's all! It's true that they don't get tilted sidewise or let stray curls escape where they shouldn't—but there are few noses that look well when made so much the feature of a face, are there? Don't buy one of these hats without a treble looking-glass so that you can see yourself at every angle.

Almost Safe.

As a general rule, to buy frocks at sale time is simply looking for trouble since it's the departing mode that fills the showrooms—but this year you are fairly safe. The "twice daily" prophecies of celebrated dressmakers at Murray's Club, at tea and supper time, seem to prove that it will be a case of "Carry on" for some time yet. Mr. Phillip Moss's pretty mannequins—'The epitome of insolent disdain of the rest of us," as a man described them to me the other day; and he didn't like it because I said, "Can you wonder?"—glide about in waists long, longer, longest; panels here, there, and everywhere; sleeves that serve every purpose except that of covering the arm!

A Furnishing Hint

I did not care much for Miss Laura Cowie's frocks in "The Great Well," but the furniture in the drawing-room scenes was rather delightful, and the colour scheme most attractive. The walls were primrose, and the candle sconces gold with yellow shades of a slightly deeper hue. The furniture was covered with blue satin in some cases, and blue and gold brocade in others. The sofa—quite a "sofa," and not a settee in the least—and some of the armchairs had frames of dull black wood with a narrow line of gold round them. There were two lacquer cabinets, a large and a small, and a tall lacquer standard lamp with a vivid green-and-gold shade, while by the table was a wonderful King Charles I. chair with a blue velvet seat and a tall stool to match. It was not in any sense a "Period" room, and proved the contention of many people that as long as your "bits" are good, you can bring them into harmony by means of your colour.

An Old Lady Frock.

Miss Mary Jerrold has an instinct for clothes, hasn't she? She looked most attractive with her white hair, in a pretty plain charmeuse gown of wistaria colour, and a mantle-like cape of a rather deeper shade of mauve in brocade. This had a roll-collar of beige with long, flowing ends; and she wore a beige and mauve feather hat with it.

The Regal Type.

Has the vogue of the little fluffy woman departed? It seems to me that two-thirds of the women in the audience of a theatre are aiming at being regal. They wear crowns on their heads, have a certain severity about the way they do their hair, and I have noticed lately the dog-collar coming in. It's the train, I suppose. You simply can't be fluffy in one unless you gather it up and hang it over your arm, which does rather spoil the effect. Unluckily we can't be all as naturally tall and imposing as Miss Alice Crawford, the Hon. Mrs. Maurice Brett, and Miss Phyllis Neilson Terry—they were all at the first night of the "Great Well."

The Weeping Fan.

Fans from Paris continue to weep. Sometimes fronds of ostrich feather fluff over from the real feather fan. At other times a white lace fan wears a floating veil of fine black lace, and I have even heard that long fringes of beads are to be added to the fans of to-morrow. I suppose the next thing will be rings on her fingers and bells on her fans.

Revelations.

Tut, tut! I hear that there are moralists in Paris who object to the way in which some of the models for evening dress reveal every line of the body. We have not seen many of these in London yet. I think Phyllis Monkman at one of the "Co-optimists" parties was wearing the first I saw; and, of course, it is all very well if you are Phyllis Monkman, but it isn't everyone who has lovely lines. No doubt it is that kind who are being so very moral.

Uneven.

The one thing you must not have is the frock that is the same length all the way round, and we are even getting used to the ugliest of these fashions, on which the scalloped hem is longer behind than in front. I do see, however, a certain definite return to a straight line horizontally. A number of the new frocks have panels which lengthen the skirt at the side, but they are neither scalloped nor pointed, and the halter and boat-shaped collars look rather as if they had had their day. The square neck is going to be one of the signs of the early spring frocks.

P S.

Since writing I have seen another of the Revelation frocks. She was dancing at Murray's on the first night of London's new sensation, the Balagantschik. The frock was made with a slit skirt, slightly draped rather low on the hips, and from the hip upwards it had buttons and buttonholes on either side, so that it really was moulded to the figure, and there was not much over the shoulders but a chiffon strap.

Children's Frocks.

At the Savoy Hotel children's party there were some adorable children's frocks. One of them was a pink taffetas with an overskirt of silver spiders' webs; but prettiest of all, I thought, was the little eight-year-old's frock, which had a straight tunic of blue taffetas which opened down the front to show accordion-pleated chiffon. Bows, I notice, are out of fashion. The children either wore tiny hair-bands or nothing at all—much more satisfactory, as they could wear their caps comfortably.

"PRETTY POLLY"
At Macclesfield.

Musical Farce, by Guy Logan, Produced at the Opera House, Macclesfield, on Monday, Dec. 18.

Jack Charteris	Gerald Meade
Tom Pettifer	J. K. Walton
Paul Redmayne	Wilfred St. John
Withers	Royce Carleton
The Hon. Bertie Carr	Harry Matts
Magson	Sam Watson
Mrs. Orme	Madge Furnival
Minnie Charteris	Gertie Moody
Minniver	Kitty Carleton
Fanny Fandango	Betty Norman
Polly Smithers	Teddie Payne

The piece, which has refreshing features, was accorded a hearty reception. All the members acquitted themselves well, both in vocal efforts and characterisation, and the humour, clean and wholesome, was not strained. Miss Teddie Payne, the "Pretty Polly," maid-of-all-work, who rose to fame as an actress, and by her wits disentangled many domestic complications, showed herself an accomplished artist. She has been entrusted with a part for which she is eminently suited, alike in temperament and physique, and gained the enthusiastic applause of the audience. She was ably seconded by Mr. Harry Matts, whose portrayal of the Hon. Bertie Carr was a true-to-life study of the present-day society "knut." The Paul Redmayne of Mr. St. John was a capable interpretation, albeit lacking a little in vigour—a defect amply compensated for by a robust voice, used to advantage. Mr. Walton played the part of Tom Pettifer admirably, and Mr. Meade made the most of Jack Charteris. The other lady members lent cordial support to a good all-round representation. The musical numbers had originality about them, and the artistic dressing gave a tone to the production.

The Bath Playgoers' Society recently read Mr. St. John Ervine's latest play, "The Ship," at the weekly meeting of the Bath Y.M.C.A. Debating Society.

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FROM THE WINGS.

By THE STAGE CAT.

Edited by ELISABETH FAGAN.

CHAPTER XI.

Granville Barker—A Disappointment—Haddon Chambers—Sir Charles Hawtrey—Courtesy and Kindness—Miss Lottie Venne—Exact Production—Sir James Barrie—Mr. Cyril Maude.

Another interesting engagement that I had, about this time, was in a play called "The Weather Hen," by Hartley Granville-Barker. I think that it was actually the first play that Barker ever wrote. Certainly it was the first to be put on, and as he was then only about twenty-one, even he could hardly have written much. It was a very interesting play, about the eternal sex triangle, and took what then was considered an advanced view of sex matters.

"The Weather Hen."

It was brilliantly clever, both in construction and dialogue. The "Weather Hen" was, of course, the heroine, beautifully played by Madge M'Intosh. She was swayed by every wind, first deciding that she had the right to live her own life and leave an utterly despicable husband, a dramatist by the way, and a vividly drawn character, and go away with her lover; then returning, under the influence of convention and pathetic parents.

The Golden Box.

It was put up by Madge M'Intosh for a run—after a successful matinée—at the Comedy Theatre. Probably one of the youngest managements and the youngest authors on record. Unfortunately it was August, and the difficulties were too great; the weather too hot for the plucky young people to fight against, so we only had a few weeks' run, and that to heart-breaking business. I remember that one night word went round at the back that a box had been taken and paid for! We were all sure that it must be an American manager, or a wealthy prospective backer coming to judge the play. In any case, it was £5 into the exchequer.

The curtain went up and the play proceeded, but alas, the box remained vacant! We were puzzled and distressed, but we learnt that it had been booked in advance for someone who thought another play was on. When the purchaser arrived and found that his messenger had made an error, he demanded his money back, and our business manager felt obliged to return it, though it must have torn his heart-strings to do so.

Barker as a Producer.

This was a very delightful engagement, in spite of its brevity. My part was a really effective one, no one could have failed to "make good" in it—"short and fat," just the sort of part actors like!

Graham Browne played the lover, and Courtney Thorpe the husband. Mary Rorke and Charles Rock the parents, and there were several other well-known names in the cast. Granville-Barker, even then, was a splendid producer, with the peculiar producer's talent. I used to say that he could make a cat act. He certainly made me! But, young as he was, he was very strict at rehearsals. From the stalls would come his quiet voice, just as one felt one really was beginning to get a grip on the scene.

"One moment, please. What was your last line, Miss ——?"

"No thank you," you would read from your part, wonderingly.

"Ah, I thought so. You said, '*Oh*, no thank you,' would you mind keeping exactly to what I've written? So sorry to interrupt you. Go on, please."

And you went on, somewhat crushed—but not nastily so.

Go As You Please.

Another author of later years who was the very reverse of Granville-Barker in the matter of insisting upon his exact words being said was Edward Knoblock. I was one rehearsing in a play of his, the "call" was "without books"; in other words, we were expected to know our parts. I did not quite know mine, but I knew the sense of all my speeches, so I made a dash for it, hoping to get through somehow, and after one rather long speech Mr. Knoblock called out:

"Thank you, Miss ——, 'perfectly delicious' is just what a silly woman like Lady Simpkins *would* say when speaking of the Venus of Milo. Much better than what I have written, please keep it in," and he was not sarcastic, and I did "keep it in." Did you ever hear of such modesty on the part of an author? He was a very kind and helpful author also, and his plays were always delightfully easy to learn, because the characters spoke so naturally.

Charm of Hawtrey.

Another author-producer who was very helpful was Haddon Chambers, and what a fine dramatist he was, and what a loss to the stage. Hawtrey was another fine producer whom I have had the privilege of acting with. He is wonderful! He, again, possesses that power of teaching. I have seen him take a young actress, who really was not particularly clever, and teach her every sentence of her part, until she gave a quite beautiful performance. Of course, he would only trouble to do this when he saw there was promise of some kind, but he was always helpful, and such an artist! He was so easy to act with, too—gave you just the right feeling, and acted with his eyes, always keeping them on yours when he was talking to you, except, perhaps, now and then, when something very exceptionally attractive in one of the boxes happened to catch his eye instead of you! Remember, please, that I speak of years ago!

Talking of acting with one's eyes, looking straight at the person one is acting with—there is a diversity of opinion on this point; some actors do not like it at all. Oscar Asche, for one, always said that the right spot at which to look at the other actor is just above the eyebrows. Then the audience believes that you are looking direct at your vis-à-vis, and you are able to retain your illusion at the same time. Lily Brayton, on the contrary, liked to be looked at—looked at direct, of course, I mean—and many arguments she and Oscar used to have on the matter. Mr. Hawtrey was a most kind and courteous manager; seldom have I seen him lose his temper at rehearsal, and he never sneered. He really did consider other people's feelings. I remember once, when I was quite a beginner, and had not at all got over my early awe of established actors.

Lottie Venne.

I was in a play under his management, in which I had a little scene with Miss Lottie Venne and old Kemble. Mr. Hawtrey was supposed to interrupt the scene, but one night he was late in coming on, dreadfully late—more than two minutes—and a minute seems an eternity for a stage wait; but Kemble and Miss Venne carried on somehow and made up a conversation until Mr. Hawtrey had been fetched from his dressing-room—he had quite forgotten his entrance. When the curtain fell he apologised most humbly for the wait.

"But," he said, "I knew I was perfectly safe with such experienced artists on the stage as Kemble, Miss Venne, and——"

I an experienced artist! But, no doubt, he thought that not to mention my name with the others would hurt my feelings.

Do you wonder that I adored him ever after?

Miss Venne was, and, of course, still is, a great joy both to listen to and watch; the way she moves on her tiny, tiny feet, or handles anything, or makes her points, is perfect artistry, and she is so delightful and amusing to meet, too; but she does not like anyone else to move while she is talking on the stage!

I shall never forget the agonies I went through one night when I had a bad cold and she said to me, "You won't use your handkerchief while I'm speaking, will you, darling? I want the audience to look at *me*, you know."

The American Way.

Producers have such different methods. About that time there was a craze for a terribly exact method of production. I rather think that it came from America originally, though Mr. Boucicault had always been very strict on this point.

The whole of the stage was marked out with chalk lines and numbered squares, and you had to stand on the exact square allotted to you for a particular speech, so that at any emotional moment when you really were worked up, you might hear:

"Stop, stop! Miss ——; you are standing in number '3,' your right number is '4.' Please begin again."

I remember a well-known American producer rehearsing us that way, and I hated those rehearsals, though it was the only occasion on which I was fortunate enough to play in a Barrie play. He was not Sir James Barrie, O.M., then, by a very long way, but a dark, shy little man, with a delightful kind smile, and a Scottish accent, and a pipe always between his lips. He never interrupted rehearsal, but when appealed to would remove his pipe, say "Vera guid," and replace it.

Mr. Cyril Maude was yet another manager whom it was a great pleasure to be with. I have memories of a delightful engagement with him at the old Haymarket Theatre, when he was in partnership with Mr. Frederick Harrison. Mr. Maude's own dressing-room there was most interesting; the walls were distempered, and covered from floor to ceiling with autographs and little sketches by famous people who had been to visit him there, headed by Queen Alexandra, when Princess of Wales. The room was really amusing reading, it seemed such a pity it all had to be wasted when he left the theatre.

Another author whom I like to remember having known is Hubert Henry Davies. I was never in one of his plays, but he was a most kind and sympathetic friend. He always reminded me of an angelic choir-boy, with his fair hair and complexion and charming smile; no one would have guessed his age to be more than twenty-five, though he must, I think, have been about forty at that time.

Amenities of the Author.

One might imagine a dramatic author, with his play accepted, would be one of the happiest of mortals. To see his own creations take flesh and live before him! What could be more delightful? And so he is happy—until rehearsals begin. After a week or two of those, I have seldom known an author who did not become more or less suicidal—I speak, of course, of young authors. Talk about seeing one's own creation come to life! It is much more like seeing one's baby amputated before one's eyes! The necessary cuts and alterations seem so brutal and generally so wrong to the ear of the unfortunate parent, who, having written a part from one point of view, naturally finds it difficult to hear or see it from any other point whatever. All the same, it is generally for the child's good.

Revue stars and comedians—artists drawing princely salaries of about £300 a week, are admittedly the most difficult of all for an author to deal with; of course, they require their parts specially written for them, but even so, the mighty ones are not always satisfied. I know one brilliant young author, who introduced a short and well-known quotation from Scott into the comedian's part of a revue he had written; when this point was reached at rehearsal the great man slowly read it out, then he came down to the footlights and called across them to the author in the stalls:—

Great Scott.

"Look here, you know, this is rot. I'll have to gag a bit here, or you'll have to alter it."

"Well, you see, Mr. ——" (the author was beginning to feel a little tired) "they are not *my* words, they are Scott's."

"Scott, oo's Scott?" came the question. "Aren't *you* the author of the play?"

"Sir Walter Scott, you know. It's a quotation from his works."

"Oh! *Sir* Walter!—I thought you meant the chap at the top of the Haymarket."

And the Great Man retired satisfied.

Stage luck, like other luck, generally comes in lumps, with long pauses between, but a certain young dramatist who I knew certainly appeared to have found one.

He had two plays running in London theatres at the same time, and a third play in rehearsal at another—there was luck indeed! Now the two plays already before the public were both of them boomed as a "Great Artistic Success" (and actors know that that means "Wait and See"), but the rehearsals of the third were not going at all well, and the poor young dramatist, with over-strained nerves (no wonder) was almost in despair.

One day at rehearsal, Walter Hampden—that handsome American actor, who was playing the leading part, came to him, and, patting him affectionately on the back, said:

"Don't you worry, dear lad, *this* play's going to be a success all right. No hen can lay three bad eggs."

And he meant it so kindly, too!

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THE PLAY IN PICTURES

Elsie Gregory (1) is the pretty principal girl of the Borough Theatre, Stratford. In (2) Mr. Franklyn Vernon figures as the Mad Hatter, and Miss Evelyn Joyce as Alice, in "Alice in Wonderland," at the Court. Here (3) is Miss Rita Lynn as Eva in "The Private Secretary," at the Playhouse. Miss Laura Cowie (4) is appearing with Mr. Matheson Lang in "The Great Well" at the New Theatre. In "Lilac Time" at the Lyric Miss Doris Clayton (5) is charming as La Manilla; Mr. Percy Hemin (6) is the Baron Franz. Charley's Aunts (both of them) are seen in (7). Mr. Lyn Harding (8) is the new Captain Hook at the St. James's.

THEATRICAL GOSSIP.

Neglected Soldiers — Sarah Bernhardt's Illness — The Real Schubert —Stage Pluck.

Schubert Himself.

Says Schubert's biographer: "His exterior by no means answered to his genius. His general appearance was insignificant. He was probably not more than 5ft. 1in. in height; his figure was short and clumsy, with a round back and shoulders, fleshy arms and thick, short fingers. His complexion was pasty—nay, even tallowy; his cheeks were full, and his nose insignificant."

Infringement of Copyright.

In the King's Bench Division Mr. Justice Roche, in granting an injunction restraining the Cabbage Hall Picture House, Ltd., of Rochester-road, Tue Brook, Liverpool, from infringing the Performing Rights Society's copyright by the performance of their musical pieces, said he thought that one sum of 40s. would probably be enough to restrain defendants. The three musical pieces in question were entitled "Mystic Beauty," the march "Nelson's Call," and the selection "The Dancing Mistress," and the infringement complained of took place on Sept. 21 last.

Neglected Soldiers.

An actor member of the British Legion asks, through the columns of "The Era," to make a strong protest against the unsympathetic attitude towards those pre-war actors—ex-Service men—who have had more than their share of unemployment since the demobilisation. The neglect which has been their experience is a standing reproach to the heads of the profession.

Show for Soldiers.

At the dress rehearsal of "The Blue Bird" at the New Theatre, a large number of wounded soldiers still remaining in London hospitals were the guests of Miss Nora Johnston and Miss Violet Melnotte. Afterwards they were entertained to tea.

"Alice in Wonderland."

Such is the popularity of "Alice in Wonderland" that the libraries promptly booked 2,500 seats for this year's revival at the Court Theatre. Miss Phyllis Griffiths, who played the title-rôle last year, having grown too tall to wear socks, appears this Christmas as the Fairy Queen, and also assists in producing the play.

"Decameron Nights."

For the third successive year pantomime is exiled from Drury Lane owing, on this occasion, to the continued popularity of "Decameron Nights." The management of Drury Lane, however, point out that this Boccaccian feast of revelry contains most of the traditional elements of the Christmas annual, and many of its familiar figures but slightly disguised. Miss Margaret Bannerman, for instance, is Cinderella, Mr. Cowley Wright principal boy, Mr. H. A. Saintsbury the bold bad Baron, and the Baroness Miss Ellis Jeffreys.

Helping the Blind.

Mr. George Grossmith presided at a meeting of the Theatrical Committee of the Greater London Fund for the Blind, held recently at the Criterion Theatre.

Miss Faith Celli, a vice-president of the committee, pointed out that there were seven thousand men, women, and children in London who could not see, and who needed our sympathy and practical help. Would all those who were going to be kind to them in the collection be just ten shillings kinder than they had intended.

Mr. H. C. Preece, secretary of the Greater London Fund, said there were 1,250 blind in the workhouses of Greater London, while in Birmingham and Bradford workhouses there was not one. With Mrs. Kendal as its president, the theatrical profession had, with its characteristic generosity, formed a Committee of the Greater London Fund for the Blind, and Mr. Grossmith had promised to lend one of his theatres for another big matinée on behalf of the fund early next year.

Cabaret.

"Don't give up the cabaret," said Mr. George Grossmith at the O.P. Club dinner, given in honour of himself and Mr. Malone. "The public are going to have it, just as they demanded revues, roller-skating, and dancing, and if the cabaret is allowed to exist as a well-conducted public entertainment—not driven into the clubs—it will do more to brighten London and to attract visitors to London than anything else. The London cabaret is not a return to the bad old days of dram drinking and table thumping."

Stage Pluck.

In an article on stage pluck, Miss Helen Macdonald says that just as Malvina, the Russian violinist, was about to make her first appearance at the London Coliseum, she got the news that all her family, with the exception of five little children, had been massacred. But she went on. All she remembered was that here she had a chance to work and win wages, which she is still spending on the maintenance of these children, alive and happy as children can be in Russia. She succeeded astoundingly considering the terrific lashing she was getting from the "whips of circumstance." The house roared its appreciation, and Malvina, having bowed and smiled, went off to weep.

National Theatre Talk.

There will be a meeting of the British Drama League, in connection with the Conference of Educational Associations, at University College, Gower-street, to-morrow afternoon, to consider "The Duty of the Educational World in Regard to the Idea of a National Theatre." The Hon. Mrs. Alfred Lyttelton will preside; the speakers will include Miss Lena Ashwell, the Master of the Temple, and Mr. Cloudesley Brereton.

Another Apron Stage.

Everyman Theatre now rejoices in an apron stage.

"Polly."

There is said to be a most healthy desire, reflected at the box office, to see Captain Macheath reformed into a mild-mannered pirate, at the Kingsway. The medium is, of course, "Polly."

Miss Bairnsfather.

Captain Bruce Bairnsfather was offered a big salary to go to America to appear in "Old Bill, M.P.," but his wife was expecting a baby, and that reason weighed with others when he refused. Early on Tuesday morning the creator of Old Bill was called out of bed to be told that Mrs. Bairnsfather had given birth to a little daughter in a nursing home.

PURELY PERSONAL.

Harry Lauder perpetrated a Christmas card: Should auld acquaintance be forgot? It shouldn't while we're here! So I wish you all you wish yersel —a richt, bricht, guid new year.

Phyllis Dare is again appearing in "The Lady of the Rose."

Phyllis Titmus, who was too ill to take part in the first performance of "Battling Butler," at the Oxford, is getting better.

Sydney Russell, playing the Witch in "Hansel and Gretel" at Covent Garden, with the British National Opera Company, will be the first man to undertake the rôle in this country.

Grace Seppings, playing Mrs. Carey in "Where the Rainbow Ends," at the Holborn Empire, was the Spirit of the Lake in the original production, in 1911. She has played something in every revival meanwhile.

David Hodder, under-studying Mr. Hugh Buckler as Count Torello, and Mr. H. A. Saintsbury as Count Ricciardo Liberati in "Decameron Nights" at Drury Lane, has played the latter part several times. Mr. Hodder had nearly two years of "The Beggar's Opera" ere he went to "the Lane."

Bobbie Comber, long W. H. Berry's understudy, will play his part in "The Island King" on tour.

Phyllis Neilson Terry's arrangements are complete for an early return to the West End in a new play by Mr. E. Temple Thurston.

Charles Road Night, after a year's strenuous work with "Bull-dog Drummond," in which he played Carl Petersen, is enjoying a rest playing golf on the South Coast.

Sarah Bernhardt's doctor says that, in spite of her recovery, she needs rest.

Tom Walls is again appearing in "Tons of Money," at the Aldwych Theatre; likewise Miss Madge Saunders.

Matheson Lang asked the gallery if it, or they, liked "The Great Well." A clear, girlish voice said, "Rather." Mr. Lang gave the pretty flatterer his autograph.

William Archer is off to America again. They say he has made £70,000 out of his play, "The Green Goddess."

Cope Cornford, a friend of W. E. Henley and of R. L. Stevenson, says that Henley sat for the portrait of Captain Silver in "Treasure Island."

Duse has accepted an engagement at the Paris Champs Elysées Theatre. But she says her American offer must grow a great deal before it interests her.

Martin Harvey finds the stage of the Playhouse too small for the production there of "Via Crucis" once thought of.

J. Henry Twyford has been released from an engagement to appear in "Polly" to rejoin Mr. Donald Calthrop.

W. W. Kelly declines to be seventy-nine yet. He is sixty-nine—so still more happy returns.

Mona Vivian tried being photographed on an elephant at Glasgow. A flashlight, a fall, a bruised and bleeding beauty, and nearly, but not quite, an absentee from "The Queen of Hearts" was the sequel.

Semi-detached.

In the most amicable way, of course, Mr. André Charlot and Mr. Paul Murray are dissolving partnership. Mr. Charlot will continue to run the theatres; Mr. Murray will run an agency again.

Baynton-Shakespeare.

During its fifth tour, just ended, the Henry Baynton Shakespearean Company has played "The Merchant of Venice," "The Taming of the Shrew," "As You Like It," "The Merry Wives of Windsor," "The Comedy of Errors," "Hamlet," "King Lear," "Macbeth," "Romeo and Juliet," "Richard III.," "Othello," "Henry IV.," "Henry V.," "Julius Cæsar," "Anthony and Cleopatra," "The Bells," "The School for Scandal," "She Stoops to Conquer," and "The Lyons Mail." "Richard II." will be added to the repertory for the spring tour. The company includes Miss Rosaline Courtneidge, Miss Hilda Bruce Potter, Miss Marie Rignold, Mr. Kenneth Wicksteed, Mr. Wordley Hulse, Mr. Percy Vernon, Mr. Alfred Brooks and Mr. Basil Howes.

No Room for Reinhardt.

Paris has advised Reinhardt that it would not welcome a visit to Paris. He is exploded, anyhow.

Many Happy Returns to

Julia James, Thursday, Dec. 28.
Olive D. Pitt, Thursday, Dec. 28.
G. Clarke, Friday, Dec. 29.
Charles Quartermaine, Saturday, Dec. 30.
George Graves, Monday, Jan. 1.
Minnie Terry, Monday, Jan. 1.
Clara Evelyn, Monday, Jan. 1.
Mrs. Edward Compton, Monday, Jan. 1.
Mary Forbes, Monday, Jan. 1.
W. Graham Browne, Monday, Jan. 1.
Charles Doran, Monday, Jan. 1.
C. Rean, Tuesday, Jan. 2.
Wingold Lawrence, Wednesday, Jan. 3.

Merry Christmas.

Some well-known people have been telling the "Daily Mirror" how they spent their Christmas Day.

"I held a children's party for my two small daughters," said Mr. Dennis Neilson-Terry, "and, indeed, I think the most joyous way of spending Christmas Day is to try and make others, and especially the children, happy."

Mr. John Drinkwater spent a typically bachelor holiday. "I slept all day, and finished up with a quiet little well-cooked dinner."

Dame Clara Butt spent Christmas Day at home with her family. "I never want to do anything nicer," she confessed; and Miss Carrie Tubb echoed her in this, adding, "But there should always be lots and lots of children about."

Said Mr. Bransby Williams: "I enjoyed Christmas Day at home with my family, which I think is very delightful. One should try to make everyone happy on this day, and especially the little ones, for Christmas is often full of sad memories when we grow older."

Centuries.

Two centuries: "The Last Waltz," at the Gaiety Theatre, and "The Island King," at the Adelphi, will achieve their hundredth performances next week—on Monday evening and Wednesday evening respectively. Boxing Day receipts at the Adelphi Theatre were the biggest for seven years, while "The Island King" No. 1 Company, opening its tour at Edinburgh, realised £1,000 in advance bookings following its Christmas Day performance.

Her Majesty's, Aberdeen.

Mr. Walter Gilbert, who has acquired a long lease, with an option of purchase, of His Majesty's, Aberdeen, intends to uphold the traditions of this fine theatre, and to maintain the high standard of the productions. Mr. Gilbert, who will take over control of the house on March 5, has for the past quarter of a century been actively engaged in theatrical management in Aberdeen after gaining a varied experience on the concert platform and the dramatic stage. He will open with a short vaudeville season on the date mentioned.

A Popular Manager.

Mr. Walter Bellian, manager of the Grand Theatre, Derby, took a benefit lately which met with a wonderful response. Artists, both professional and amateur, gave their services in providing what was a very excellent programme. From the Grand Theatre "Aladdin" pantomime company, Kitty Franklin and Clarice Chesney appeared, in addition to Perse and Robbins, Ida and Joe Young, and others, whilst Gilbert Payne, Kitty Storrow, Jocelyn Cooper, and Boden and Carew, of the Hippodrome "Dick Whittington" pantomime company, also assisted. Wish Wynne, Nan Foster and Harold Walden also lent a hand, and there was a galaxy of local talent. Several presentations were made.

Everyman Theatre.

Mr. Norman Macdermott writes in apology for the "glaring faults" of the first performance of "Twelfth Night" at Everyman Theatre: "The setting was half finished. In particular a large pair of doors were not hung in the archway. The setting of these doors closed or open marks the transition from 'Olivia's House' to 'A Street' without blackening the stage. The lighting was a complete failure from lack of rehearsing. The circumstances which unexpectedly produced the above condition of affairs would not be of especial interest to yourself or your readers, save that in view of the somewhat challenging Scene Note on the programme an explanation is due to you."

Kidderminster Opera House is to be let with possession on December 26. Applications should be made to James P. Moore, "Rosarie," Torquay.

COVENT GARDEN OPERA.

"Hansel and Gretel."

The British National Opera Company have hit on one of the best of all Christmas shows in "Hansel and Gretel." Humperdinck's music and Hans Andersen's fairy story make a perfect combination perfectly in tune with the "festive season." There were as many young folks at the first matinée at Covent Garden on Tuesday as in a pantomime audience. They thought the Hansel and Gretel were real children; at any rate, some of them did, to judge by remarks heard in the stalls. Miss Maggie Teyte and Miss Lillian Stanford could hardly wish for more flattering criticism. As a matter of fact, there was something to choose between the two performances; while Miss Stanford was always delightfully un-self-conscious in her make-believe, Miss Teyte sometimes got a touch of the "operatic" into Hansel's gestures. The singing of both was as fresh and spontaneous as children's singing should be. Mr. Sydney Russell plays the Witch. We have always heard a soprano in the part in London productions, but the composer approved of an evil agent of the male sex, and one such played in the first performance of the opera under Humperdinck's direction. One feels that a tenor witch ought to sound right, but Mr. Russell, fearsomely made-up and otherwise quite thrilling, did not put enough of the eldritch element into his tones; they were too pleasant and human.

Mr. Frederic Collier, a good actor and singer, was the Father, and Miss Elsy Treweek sang well as the Mother, although she was rather too "dramatic"—not sufficiently simple and peasant-like. The Sandman's and Dewman's songs were prettily sung by Miss Amy Sissons and Miss Marguerite Williams. The orchestra's playing, under Mr. Percy Pitt, was one of the chief joys of the afternoon.

The opera had a rapturous reception.

One of London's most imposing spectacles on Boxing Night was the B.N.O.C.'s "Aida" at Covent Garden, with its big scenes, splendidly mounted and dressed, its dances, processions, and ceremonies. There was a fine cast. Miss Florence Austral appeared in the name-part. Her voice has developed wonderfully since her début here a few months ago. She made a great effect in the dramatic solo in the first act, and her singing of the sustained music in the Nile scene was beautiful. Rhadames is one of Mr. William Boland's best parts. He sings and acts it in virile, full-blooded style, and looks every inch the intrepid warrior. Miss Edna Thornton's Amneris, splendidly sung, and Mr. Robert Parker's finely dramatic Amonasro, both equally well known, are equally welcome. Some of the best singing of the evening was by Mr. Robert Radford as Ramphis. There was an excellent King in Mr. William Anderson, Mr. Kenneth Sterne made the Messenger's declamation effective, and Miss Doris Lemon's voice sounded fresh and musical in the Priestess's solo. Mr. Eugene Goossens' reading of the score was full of emotional warmth and colour, and he brought out well all the detail. The various solos were beautifully played.

THE CATHOLIC STAGE GUILD.

"The Child in Flanders."

The C.S.G. presented the Lena Ashwell Once-a-Week Players, on Boxing Night, in a Nativity Play, the nominal purpose being to aid the funds of the Guild, and, for the occasion, Cathedral Hall, Westminster, served the purpose of theatre well. There are further performances on Wednesday, Jan. 3. Of the work, "The Child in Flanders," by Cicely Hamilton, there can be only one opinion. Its conception is very poetic, and the allegory will find an echo in the many who recall actual Christmas experiences in Flanders during 1914-18. It would be a great privilege to see the whole work staged, and produced, in a manner worthy of all its possibilities as a work of art.

To individualise would not be desirable, but the characters, apart from figures seen in the vision, were all first rate, the spoken words being rather better than the rendering of very appropriate music.

A charming little play, "The Child who had Never Heard of Christmas," by Margaret Mackenzie, made an altogether appropriate curtain-raiser. In this all the characters were children, and excellent diction marked their delivery of the telling lines.

THE PLAY IN PARIS.

Leon Volterra Re-opens the Casino de Paris—Vieux Colombier Presents a New Work by Vildrac—Oscar Wilde in French—Gaité Rochechouart Revue—Numerous Changes for Christmas.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

PARIS, Sunday. — The principal attraction of the week has been the re-opening of the Casino de Paris on Thursday evening, postponed from Dec. 16. The famous music hall has been entirely reseated and decorated with excellent effect. The opening production is a big revue, entitled "En Douce," by Albert Willemetz and Jacques Charles, with lyrics and sketches by Sainte Granier and Briquet. Jacques Charles is the producer. Music arranged by Maurice Yvain, Borel Clerk and F. Mele, the latter replacing as conductor Louis Hillier. It would be an interesting but tedious task to fully describe the numerous tableaux in which Earl Leslie (also dancing master), Oy-Ra, Dorville, Saint Granier, Mmes. Mistinguett, Marion Forde, Joan Carroll, and a large contingent of other local people display their versatile talent. The most notable set is the pillory for unfaithful wives in the Middle Ages, wherein Mistinguett is seen almost as an acrobatic dancer. The recent fire having completely destroyed the stage, M. Leon Volterra has taken the opportunity to instal one fully up to date, and an important accessory is a large crystal tank, which can be raised full of water above the stage by means of a lift. This serves for the silver finale, with four girls swimming while the company gives the *Chanson de l'eau*, followed by the rain of diamonds. There are various topical scenes of a comic nature, and naturally gorgeous costumes. "En Douce," which derives its name from a song rendered by Mistinguett in a sort of apache sketch forming an attraction of the revue, is a monster production which will attract crowds for months to the Casino de Paris. Moreover, many will be anxious to see the new interior of this elegant establishment. Business was particularly brilliant during the Christmas holidays, many being turned away on Christmas Eve, in spite of the fact that prices were almost doubled, as at all Paris resorts that evening, including the Government subventioned theatres.

"Paul et Virginie."

The première of a four-act piece by Lucien Nepoty and Edmond Guiraud, from the well-known story of Bernardin de St. Pierre, was given on Thursday evening at the Theatre Sarah Bernhardt. The authors have taken the child-lovers, "Paul et Virginie," as a base, and then drawn the characters in relief according to their own fancy, thereby fabricating a romantic drama which seems to please. The incidental music is by Henri Rabaud, and conducted by Georges de Lausnay. Two children hold the title-rôles in the first act, where Paul and Virginia are represented as being of tender age. Mlle. Germaine de France then assumes the part of poor Virginia. The final scene is the shipwreck with the death of the young lovers. The juvenile tale now retold is a favourite in France, and has formed the subject of two lyrical dramas, in 1791 and in 1794. It is now described as a "spoken" opera with pretty pictures.

"Michel Auclair."

Another three-act play, by Charles Vildrac (who gave us "Paquebot Tenacity" last season) has been produced by Jacques Copeau at the Vieux Colombier. "Michel Auclair" is a study of provincial folks in pre-war days. The hero, Michel, is a bookseller, engaged to Suzanne, whom he has known since childhod. He leaves for Paris to learn his trade, and during his absence Suzanne marries a friend of her soldier brother. Michel returns to find his betrothed already a mother. The young wife is very unhappy, her husband being a lazy gambler. He forgives her for jilting him, and instead of trying to test her affection, he does all in his power to reconcile the young couple, realising that Suzanne still loves her husband. The play is splendidly acted, but the action somewhat slow in development.

"Le Portrait de Dorian Gray."

The same evening as the inauguration of the Casino de Paris and other events, M. Jacques Hebertot presented at the Comédie des Champs Elysées a new version, in French, of Oscar Wilde's "The Portrait of Dorian Gray," in eight tableaux, by Miss Constance Lounsbery, an American author, and F. Nozier, a local critic. It is produced by G. Pitoeff, the Russian actor, who plays the rôle of the director, M. Simon impersonates Isaacs, and M. Herrand undertakes the part of Dorian Gray, doing his level best with the script at his disposal. It is an interesting international venture, particularly as the nationalities of the divers collaborators are so varied. Another adaptation of this work, in five acts and a prologue, by S. Mercet, has recently been published here in book form.

At the Ambigu Comique, now a repertoire house, we have a revival of "L'Assommoir" (Drink), adopted from Emile Zola by William Busnach. This première was also given on Thursday.

On Friday evening, at the Opera, was revived in French a version of Mozart's "La Flute Enchantée," in two acts (16 tableaux), staged by Reynoldo Hahn, who did not hesitate to borrow inspiration from Schi-Kaneder, the producer in Mozart's days responsible for the element taken from the Masonic rite which is introduced into the book of this opera.

At the Théâtre des Champs Elysées, short ballet season, under the management of Leonidoff.

At the Ba-Ta-Clam, a winter revue, "Oh, La La," two acts, by Clement Vautel and Max Eddy.

At the Théâtre des Ternes, a three-act farce by C. Roland and G. Leglise. "Le Chauffeur de chez Maxim's."

At the Potiniere, Friday matinée, "La Nuit des Muses," by Robert de Jarville, apropos for the 112th anniversary of Alfred de Musset; and "Les Charbonniers," by J. Costé.

At the Cigale, still another première, on Friday, with a sporting operetta, "Knock Out," in three acts, by Petit Mangin and Pierre Maudru, music by Robert Caso.

At the Capucines, a three act farce, "Pourquoi m'as tu fait ca?" (why did you do that to me?), by Yves Mirande and Gustave Quinson, produced by Edmond Roze, of which more anon.

At the Opera Comique, a revival of Messager's "La Basoche," which was presented years ago at the English Opera House, to-day known as the Palace Theatre, London: revival of "L'Insoumise" at the Theatre Antoine; a musical programme for Christmas week at the Theatre Femina, replacing the operetta "Annabella"; another mixed show at the Deux Masques; the première of "La Revue du Canard Enchainé," at the Theatre des Boulevards, ex-Eden: and last, but not least, a revival of C. Muller and Noziere's "Maison de Danses," from the novel of Paul Reboux, at the Theatre Montparnasse, with Mme. Polaire.

"T'es Piquée."

Such is the title of a highly amusing revue by Georges Arnould and Jacques Charles, presented last evening (Saturday), at the Gaité Rochechouart. The said title has an allusion to the newspaper reports of crazy people pricking passengers in the crowded underground stations, with alleged poisoned needles.

Sarah Bernhardt.

It was a disappointment for the guests of the Theatre Edouard VII, after arriving for the *répetition général* of Sacha Guitry's new play, "Sujet de Roman," to learn that Mme. Bernhardt had been taken ill and the production was postponed. All sorts of rumours flew about, but we are pleased to report that the great tragedienne was not so seriously ill as at first stated. However, it is impossible for her to appear with Lucien Guitry in this work for some days, and the management has consequently resumed the run of "Une Petite qui se Place" for the Christmas and New eYar holidays.

"PETER PAN."

At the St. James's.

Christmas without "Peter Pan" is inconceivable, and Sir James Barrie's immortal creation, who is "youth and joy," was seen again on Thursday afternoon, this time at the St. James's Theatre. There is nothng left to be said about "Peter Pan," and one can only record that the scores of children in the house greeted him as if he were one of themselves (which he is, of course), and that the grown-ups had their own youthful days recalled in vivid fashion.

Miss Edna Best is again the Peter. She is a fine boyish, intrepid leader of the lost boys, and one that can compare favourably with her long line of predecessors in the part. The Wendy is also the same as last year, and Miss Sylvia Oakley is as Wendyish and charming as one could desire. There is a new Hook in Mr. Lyn Harding, who gives a magnificent performance. He is a real story-book pirate, and represents the character perfectly. Dear, lovable Smee, in the person of Mr. George Shelton, which he has played in every revival, had probably the greatest reception at the opening performance. He is as delightful as ever, and deserves a Civil List pension if he ever has to retire from the part. Mr. George Trevor makes an excellent Starkey, and Tiger Lily is very gracefully impersonated by Miss Nancy Pawley.

A very gracious and charming Mrs. Darling is seen in Miss Prudence Vanbrugh, and Mr. Darling is well played by Mr. C. Stafford Dickens. John and Michael are ably represented by Leonard Hibbs and Marie Vinten, and the other lost boys are delightfully embodied. Mr. Donald Searle makes an original Slightly.

In fact, the production will satisfy the most ardent of Peter Pan-ites, and is a credit to Mr. Lichfield Owen (the producer) and to Miss Italia Conti, who trained the children.

PREMIERES OF THE WEEK.

"TREASURE ISLAND."

At the Strand.

At the Strand, in Four Acts, Adapted from Robert Louis Stevenson's story by James Bernard Fagan, on Saturday, Dec. 23.

Long John Silver....Arthur Bourchier
Captain Billy Bones .. Frank Bertram
Pew ..... Reginald Bach
Black Dog ..... Charles Groves
George Merry ..... Frank E. Petley
Tom Morgan ..... Leonard Calvert
Deadeye ..... Christopher Steele
Israel Handa ..... Reginald Bach
Job Anderson ..... David Clarkson
Johnny ..... Alfred Harris
Dirk ..... Harry Danby
O'Brien ..... George Edwards
Ben Gunn ..... Charles Groves
Tom Watkins ..... Randolph McLeod
Dick ..... Edmund Kennedy
Abe Gray ..... Stanley Lathbury
Harry ..... Paige Lawrence
Squire Trelawney .. Bellenden Powell
Ned ..... Graham Stuart
Jack ..... Roy Lennol
Mary ..... Gwendolen Evans
Joyce ..... John H. Moore
Hunter ..... Alan Stevenson
Redruth ..... Claude Edmonds
Dr. Livesey ..... Halliwell Hobbs
Captain Smollett ..... Harvey Adams
Mr. Arrow ..... Graham Stuart
Supervisor Dance .. Edmund Kennedy
Tip ..... Paige Lawrence
Joe Crossley ..... Graham Stuart
Mrs. Hawkins ..... Beatrice Wilson
Jim ..... Frederick Peisley
"Captain Flint" ..... A Parrot

Mr. Arthur Bourchier made it known officially that "Treasure Island," which he produced at the Strand Theatre on Saturday night, is truly a Christmas entertainment; but much more. He wants it to run through the holidays, and then to take its chance, among the current attractions, of an indefinite run. Now, some one must stand sternly between him and his good fortune. No doubt "Treasure Island" could, and would, run till further orders. But we do not want to see this fresh, young, beautiful thing exhausted. We want to see it do its term of duty, and then to have it packed away, so that, after a little, it may come again. We shall welcome it next year, and the year after, and the year after, and onward—till it makes a fool of "Peter Pan." It has blood and fire; it has the time and the tune, the heartiness and the breeze of a long-drawn chanty.

"Fifty men on a dead man's chest,
Yo-ho-ho, and a bottle of rum."

There was not an old boy in the Strand Theatre on Saturday night that did not healthily and wholly enjoy himself; and there cannot have been a young boy that did not feel his boredom and cynicism in danger.

As for Mr. Bourchier, he clearly had a keener sense of enjoyment than anybody in the house, or he could not have acted so finely. He was at his best—and what a best! Such an achievement as his is not possible to any man unless his heart is in his work. Mr. Skelt must lie restless in his grave, to feel that he cannot come back to begin a new series of scenes and characters, and so immortalise the penny plain and twopence coloured gentry who strutted the Strand stage on Saturday, with Mr. Bourchier, hopping bravely on one leg, and hiding the other God knows where, but so effectually that you thought the suave, sinister ruffian really crippled, at their head.

Why have we waited so long for a stage version of a story which the average boy probably thinks better than "Robinson Crusoe," and the average man knows is nearly equal to it. Someone pointed out the other day that Defoe provided the parrot, and Edgar Allan Poe the skeleton, and Captain Marryatt the stockade, and Washington Irving a score of details. God bless 'em all; and then God bless R. L. Stevenson, who knew where to go for the selection of so much good material, and then to remake it like a craftsman, and endow it with his genius.

Let Mr. James B. Fagan have his due. We could marshal hacks a score who would have made a play out of the novel. Mr. Fagan has done more. He has made himself a part of Stevenson. He has got the style and the spirit. So there has naturally grown a drama which is the twin of the novel. Stevenson, be sure, would have loved it, and cried "Brave Jimmy!" Whoever thought of that thrilling Plan for a curtain should have a good word.

We are in the atmosphere directly the curtain rises—the inn parlour, with its buxom landlady and her "beamish boy"; the rough seafaring lodger, trying to soak his guilty secret in rum; the thrilling tap, tap of Blind Pew, as he approaches with the Black Spot; the inroad of the remnant of Flint's pirate crew. It whets the appetite, as sea air should.

Then—hey for the island and the treasure. Never does the intercst flag. There's hot blood for drinking in plenty—never a petticoat to divert you; not an interval of sloppy sentiment. Just an argosy of adventure, its sails full of a health-giving breeze. The scenic surrounding of the play is realistic—simple withal. The acting is excellent, Mr. Frederick Peisley giving great promise as young Jim. The audience was joyous and enthusiastic, and would have disgraced itself had it not been!

In the audience that watched "Lilac Time" at the Lyric Theatre on Friday were Miss Irene Vanbrugh, her niece, Miss Prudence Bourchier, Dame Clara Butt, Miss Violet Loraine and Miss Ellaline Terriss.

"ARLEQUIN."

At the Empire.

Comedy Fantasy in Three Acts and Two Dreams, by Maurice Magre; Produced on Thursday evening, Dec. 21, 1922.

FIRST DREAM.

Arlequin ..... Godfrey Tearle
Pierrot ..... Dennis Neilson-Terry
The Dancer ..... Dorothy Green
A Nun ..... Eleanor Street
Louisa ..... Netta Westcott
Columbine ..... Jane Graham
Elvira of Florence ..... Edith Savile
Manon of Venice ..... Sybil Hook

CHARACTERS IN THE PLAY.

Arlequin ..... Godfrey Tearle
The Archbishop .... Leonard Shepherd
The Doge ..... J. H. Barnes
The Green Dancer .. Edith Kelly-Gould
The Marquis .... Dennis Neilson-Terry
Barbarino ..... Cecil Mannering
Pasquillo ..... Norman Partridge
Cloputo ..... Rothbury Evans
Cinthio ..... Stanley Vine
Bassanino ..... Drelincourt Odlum
Sea Captain ..... Jack Vincent
Aurelio ..... Cyril Sworder
Postillion ..... Stanley Vine
Officer ..... Cyril Sworder
The Duchess ..... Rosina Filippi
Gaetama ..... Viola Tree
Michaela ..... Moyna MacGill
Rosetta ..... Lois Sturt
Bartela ..... Mona Grey
A Fair Lady ..... Sybil Hook
A Dark Lady ..... Edith Savile
The Woman ..... Eleanor Curran
A Domino ..... Eleanor Street

SECOND DREAM.

Arlequin ..... Godfrey Tearle
Old Man in Grey ..... J. H. Barnes
Michaela ..... Moyna MacGill
The Youth with Blue Hair
Dorothy Green
The Girl with the Silver Dagger
Netta Westcott

Some day theatrical managers will appreciate the fact that there is a quality in the fantastic French drama that will not survive the crossing of the Channel. But they are taking so long to learn the lesson! They did not learn it from "Chanticleer," from "Cyrano de Bergerac," from "Deburau." Will they learn it from "Arlequin"? The production we saw at the Empire on Thursday night had a peculiar beauty of what it has become a silly fashion to call "decor." Mr. Louis Parker has done his work of adaptation as probably no English writer for the stage could have done it. But the character of Arlechino is not one appealing to the English people—especially as Mr. Godfrey Tearle, the self-conscious hero of melodrama, plays it; and no blame attaches to them for this lack of understanding.

It must have cost a mint of money to bring this beautiful production to London, with its wealth of eighteenth-century Venetian costume, and its charming music by M. Gailhard. But Arlechino-Don Juan's unmoral antics were not even shocking. And the contorted and tiresome remorse of the death-scene brought to mind Charles Reade's wonderful exhortation: "Take your dying comrade's hand, and swear to me that you will live as he is dying now—repentant!"

W. Paxton & Co., of High-street, New Oxford-street, have issued a booklet containing a list of new music which comes under the several headings of choral, dance, educational, instrumental, orchestra, pianoforte, organ, violin, children's songs, &c. The neatly got-up booklet is illustrated, and contains explanatory paragraphs relating to the music.

'THE CHRISTMAS PARTY.'

At the Regent.

This is the most unstagey Christmas play ever staged. It is much less like a play than like a wonderful Christmas party glorified by the presence of a lot of wonderful story-book and toy-cupboard people. There is nothing in it that the children cannot understand or believe or enjoy, and its fascinations will enthral the grown-ups too. The very interval is understandable to the child-mind, for the party is interrupted for fifteen minutes by the gas suddenly going out, and as Christopher carefully explains, we all have to wait until he comes in again.

Christopher is Evangeline's brother, and the two children, barred by measles from Christmas festivities, decide to have a "pretend" party in the nursery. They post a note to Santa Claus through the ventilator, then fall asleep to the song of the Dustman (Mr. Scott Sunderland), seen as a misty figure through the big window. Down the wide chimney comes jolly old Santa Claus (Mr. Martin Sands), with his sack of toys, and at his call the other guests appear one by one from the toy-cupboard, the Fine Lady from Banbury Cross (Miss Margaret Chatwin), Bo-Peep and Red Riding Hood (Misses Ina Carleton and Doris Delorme), a lovely froggy Anthony Rowley (Mr. Ivor Barnard), a fine specimen of a Golliwog (Mr. William Dexter), a lovely jumping Jack-in-the-box (Mr. Edmund Humbert), a delightful Dutch doll, Sairy Jane (Miss Cathleen Orford), and a host of other interesting folk, including Three Blind Mice, horribly frightened of Dick Whittington's cat (Mr. Leighton Lucas), Chris and "Vangy" (Sidney Bromley and Kathleen Hewitson) act as hosts, and play the jolliest with their guests until the arrival of a conjurer (Mr. Jack Rowlands), who descends from aloft in a cabinet to amuse the company with his tricks, and to provide a splendid supper. Nothing is forgotten, not even the dear old Clown and Pantaloon, who go on being funny in the dear old way, and to finish up a glorious Christmas tree laden with appropriate presents for everyone, appears by magic from the carpet.

A delightful spirit of jollity seems to infect the whole company. Santa Claus is a splendid Master of Ceremonies, and the two children, as well as the guests, seem to enjoy the afternoon as much as the audience.

'ALICE IN WONDERLAND.'

At the Court.

Children, both young and old, will enjoy Stedman's production of "Alice in Wonderland," which opened on Boxing Day for a season of matinées at the Court. Little Evelyn Joyce is very sweet and appealing in the title-rôle. The play was preceded by an original ballet by Mlle. Lilian Leoffeler, entitled "Terpsichore," in which Gertrude Martin acquitted herself admirably in the leading rôle. The evening entertainment consists of "When Knights Were Bold," played by Bromley Challoner and company.

There was a theatrical manager, according to Mr. Seymour Hicks, whose pet phrase was, "I always put my cards on the table." Someone said to Charles Brookfield at the Savoy, "What is So-andSo waiting for?" Said Brookfield, "Oh, for a table to put his cards on."

"THROUGH THE CRACK."

Revival at the Apollo.

"I don't like tramps," persisted the small boy of six that we accompanied to the revival of the delightful play, "Through the Crack," by Algernon Blackwood and Violet Pearn, and all our reiterations that this was a nice, good, clean tramp failed to move the fear born of frightened nursery-maids and lonely country roads. Only when the jolly policeman, embodied in Mr. H. St. Barbe West, emblem of safety, was on the stage at the same time as the tramp did his small soul find peace. To him everything else in this most charming of plays for children of all ages meant happiness, the happy children, Nixie, Jonah, and Toby, their understanding father and loving, anxious mother, Uncle Paul, with his glorious "ungrown-up moments," the friendly servants, the romps in the kitchen, and the jollity of dear old Colonel Stumper, admitted as one of themselves into the children's secret society. Particularly did he love the Colonel in his red coat and pointed hat, when all the happy company had gone "through the crack between to-day and to-morrow," to the Land of Children's Imagination, where all lost things are found, and at the Colonel's command "As you are," everyone lost his or her irritabilities and became refreshingly simple and affectionate, where the lost and broken toys re-appeared magically alive and beautiful, where a lovely butterfly was nearly, but never quite, caught by the pursuing butterfly nets, where the gentle Night Wind danced over the whispering fairy leaves, and played with the Water sprite, where the golliwog was smacked and kissed by the apple-cheeked doll, and the Jack-in-the-box jumped higher and ever higher. Prim Aunt Emily didn't frighten us at all; indeed, he was a source of amusement, especially when she went into hysterics. Also, she provided some splendid fun when father, mother, Uncle Paul, the Colonel, and the three children hid from her behind the clothes-horse in the kitchen.

Mr. Farren Soutar made a most satisfactory and enviable Uncle Paul. Mr. Erid Lewis was a delightful Colonel, and sang a little French song excellently to the pretty dancing of clever Miss Marian Wilson as Sweet Nixie. Mr. Frank Cellier and Miss Clare Greet were both most capitally humorous as Thompson and the Cook, the sympathetic Tramp of Mr. Leslie Frith well carried out the poetic fancy of the authors, and the Father and Mother of Mr. Hugh Owen and Miss Laura Cowie were delightful parents to possess.

As a Christmas entertainment this is unusually good. In it there is imagination, charm, and an intimate knowledge of the mind of the child. The music and the dancing are as pleasing and dainty as the rest of the production.

At the dinner of the Dancers' Circle, over which Mme. Adeline Gene presided, Miss Ruby Ginner discoursed on the educational value of dancing, as realised by the ancient Greeks. The Rev. Stewart Headlam asked permission to utter a word of warning. Beautiful as the Greek dancing might be, it was nevertheless Pagan, and the Christian religion had brought in another note. A toast was drunk to the young dancers engaged in the Christmas productions on the threshold of their career.

"LILAC TIME."

At the Lyric.

Mrs. Grimm ..... Barbara Gott
Mrs. Weber ..... Gladys Hirst
Rosi ..... Ethel Wellesley
Novotny ..... Robert Nainby
Ferdinand Binder .... Griffin Campion
Andreas Braun ..... Michael Cole
Schani ..... Albert Websdale
Tili ..... Moya Nugent
Wili ..... Roy Wilson
Lili ..... Clara Butterworth
Johann Michael Vogl .. Eric Morgan
Moritz Von Schwind..Herbert Cameron
Kappel ..... John Kelly
Baron Franz Von Schober
Percy Heming
(By courtesy of British National Opera Co.
Franz Schubert .... Courtice Pounds
Christian Veit ..... Edmund Gwenn
Count Scharntorff
Jerrold Robertshaw
Stingl ..... Ronald Pomeroy
Mrs. Veit ..... Florence Vie
Sally ..... Queenie Young
Signorina Fiammett Marini
Doris Clayton

This is the day of the biographical play which is apt to be neither a play nor a biography. Schubert, on his part, died young, and so the dramatist is probably the happier. He can pounce on an episode, or imagine one. There is no need for him to consider the development of a character—one shudders as he recalls interminable Abraham Lincoln drawling and shambling from puerility to platitude, from teacakes to an awful tragedy.

In "Lilac Time," which was produced at the Lyric Theatre on Friday night, Mr. Courtice Pounds was an elderly Schubert. But then, he has a so-youthful voice—one uses the German idiom in ponderous politeness. Mr. Pounds, in his huge spectacles, looked absurdly like Mr. Pickwick—not that it matters very much, for according to a pen portrait of the real Schubert which we print elsewhere, almost any vagary of make-up would be an improvement on nature. Schubert had a vicissitudinous, a wretched life; and died at thirty-one. He wrote an amazing quantity of various music, and of this an effective hotch-potch has been prepared for application to a moderately interesting story.

Apropos: a curious situation has arisen. Rumour says the musical critics have risen in their tens, and impressed on the editors of newspapers their "right" to dissect theatrical productions in which music plays an important, if not a dominant part. This will probably be the death-blow of musical comedy. Naturally, the musical critic will tend to contemn the music of a musical comedy. That does not matter. The musical critic is often immensely erudite, but he is apt to be monumentally dull. The public, on its part, becomes more dependent, and more dependent, on newspaper guidance, as to what entertainment may, or may not, attract it. It cares less and less about technical tosh. It wants a bright, graphic, informatory picture—not the notes of an examiner. Such a picture is infinitely beyond the average writer about music, and the theatre will suffer from the parade of pedagogues. Schubert's music, at any rate, may be taken as read.

What of the play, the picturesque detail, the performance? It is God's mercy that someone thought of calling in Mr. Edmund Gwenn and Miss Barbara Gott. There are not two finer comic artists on the stage; or, for that matter, serious dramatic artists. Such is the versatility of the twain. But why not have given them something to

(*Continued at foot of next col.*)

"CINDERELLA."

At the Hippodrome.

Pantomime, Book and Lyrics by Clifford Harris and Valentine, Music Composed, Selected, and Arranged by J. W. Tate, Produced on Thursday, Dec. 21.

Prince Charming ..... Clarice Mayne
Dandini ..... Daisy Wood
Baron Mumm ..... Victor Crawford
Maxie Mumm ..... Dolly Harmer
Minnie Mumm ..... Bert Errol
Cinderella ..... Daisy Burrell
The Broker's Men .... Nervo and Knox
Chummie (the Cat) .... Fred Whittaker
Buttons ..... Stanley Lupino
Demon Nightshade..Harry C. Robinson
Silverlight ..... Winifred Roma
Clown ..... Bob Reed
Harlequin ..... C. Leoville
Pantaloon ..... Ted Reed
Columbine ..... Evelyn Lynn

The immortal story of "Cinderella" is told in scenes of splendour in the Wylie Tate production at the Hippodrome this year. Yet there is no lack of humour and the true touch of prettiness is not wanting in the development of the romance of the Cinder-wench and the Prince. The story is told with welcome simplicity, and is mainly on familiar lines with the exception that Cinderella's lost slipper is snatched from the hands of the Prince and hurled into a lake of real water by the Demon Nightshade. The Fairy Godmother, however, comes to the Prince's aid, a bevy of water nymphs being summoned to search for the glass shoe. They descend to the depths, and only one returns, bearing the slipper, which is restored to the Prince. This is a very beautiful and cleverly managed scene, which called forth the heartiest of applause. Other delightful stage pictures are the forest glade, where the mirthful moments commence with a riotous picnic; the Royal Ballroom, with its many beautifully-costumed dancers; and the concluding scene, Wedding Bells.

In the kitchen scene we witness the departure of the Baron and his daughters for the ball, the intervention of the good fairy, and the transformation of the pumpkin into a dazzling coach, with myriads of electric lights, drawn by four tiny ponies.

For the part of the Prince no better choice than Miss Clarice Mayne could have been made. She is always graceful, always artistic, and looks a perfect picture in many strikingly handsome costumes, especially becoming being the black and silver one in the ballroom scene, where she dances an elegant minuet with Cinderella. Of her many tuneful songs, perhaps the best is "Girl of My Dreams," in the Enchanted Lake scene; and she also shares in the success of a mock sentimental number with the Page. Miss Daisy Burrell is a very bonny and pretty Cinderella, playing simply and naturally, and was especially good in her scenes with Buttons, which were played with sincerity and real charm.

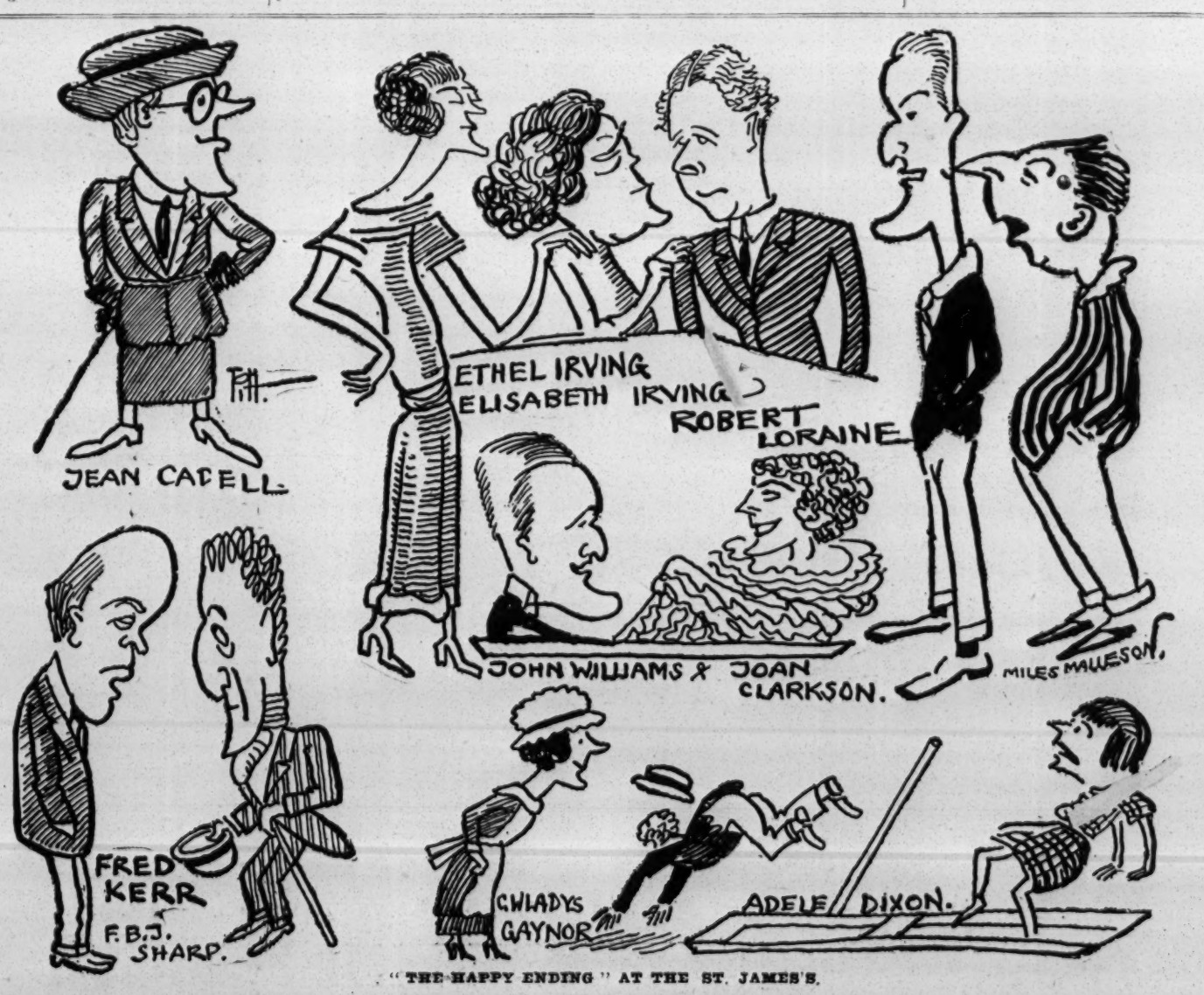
Miss Daisy Wood was a dapper and alert Dandini, playing with a very sure touch throughout. Two of her most popular numbers were the "Happy Family" song, a chorus of children representing the well-known playing cards; and "Round at the End and High in the Middle," which, with the accompanying dance, was loudly acclaimed.

Of the funmakers, Mr. Stanley Lupino is sure to be a prime favourite. His Buttons was throughout a very diverting portrayal, with just the right touch of wistfulness in his scenes with Cinderella. One of the biggest hits of the evening was his "Jenny" number, in which he is partnered by a little girl, evidently with a keen sense of comedy. He was in tip-top form on the production night, and with his unforced humour and apt gag, made a big success. Mr. Bert Errol as Minnie Mumm, one of the elder sisters, made his usual hit with his singing in a high soprano of "Il Bacio" and the Jewel Song from "Faust"; and as Maxie Mumm, Miss Dollie Harmer was responsible for a very droll portrayal. Mr. Victor Crawford also created much amusement as the Baron. The wonderful contortions and eccentric acrobatics of Nervo and Knox (the Broker's Men) made quite a sensation; and Mr. Fred Whittaker was very amusing and agile as Chummie, the cat, other parts all being excellently enacted.

The chorus of well-trained children added considerably to the success of several numbers; and altogether the third Wylie-Tate pantomime at the Hippodrome is a most entertaining and beautifully-staged production, assured of a long run.

(*Continued from preceding col.*)

do? The one is a glass-maker, the other a caretaker. How much more important for the journalist to speak out, in complaint of the wicked waste of two brilliantly clever and potentially amusing artists, than to murmur approval of the "delicate use of wood-wind instruments." The story tries to create the atmosphere of "La Vie de Boheme." It tells how clumsy Schubert woos the daughter of a Court dressmaker, so shyly and ineffectually that she is just ripened for his friend Baron Schober—the parts are played by Mr. Courtice Pounds, Miss Clara Butterworth, and Mr. Percy Heming, all, of course, irreproachable. But the whole thing seems to us a mistake. Schubert's place is the concert-room. We have many eager, accomplished, acceptable composers of light music, meritorious, and modern, knocking at the door; many competent makers of books. Why, then, "Lilac Time"?



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ARE ALL CRITICS PLAYWRIGHTS?

A Long List of Culprits.

By H. CHANCE NEWTON.

I read that the distinguished dramatic critic William Archer, having become a successful dramatist, had given up play dissecting because he felt that he could not conscientiously blend the two callings. Is there or has there ever been a theatrical critic who has *not* written for the stage?

I might go back as far as Aristophanes, who slashed and slated the plays of his immediate predecessors and of his contemporaries. I jump to Voltaire, Beaumarchais, Lessing, Goethe, and Kotzebue. It would be difficult to find any British-born or even Irish-born dramatic critic who did not have a flutter at playwriting.

Look at the dramatic and drastic criticisms of other people's plays indulged in by Ben Jonson, Marston, Dekker, Middleton, Peele, Marlowe, Kyd, and especially by that wretched splenetic and rash critic Robert Greene. Whether or no Shakespeare actually wrote dramatic criticisms in separate form one thing is certain. William worked in subtle and not always *too* kindly criticisms of the plays of his predecessors and his contemporaries into his own plays, such as "Love's Labour's Lost," "A Midsummer Night's Dream," and even—or especially—"Hamlet."

Take Dryden, surely one of the greatest dramatic critics ever known! He wrote his finest criticisms concurrently with his play-writing.

Dryden's pupil and successor, Alexander Pope, wrote very keen dramatic criticisms, both in prose and verse. Also for a while he wrote plays—or tried to! Surely it will be admitted by all who know anything about Criticism and Playwriting that Steele and Addison proved by their respective essays in the "Tatler," and still more so by their writings in "The Spectator," that they were the greatest dramatic critics of their time, and perhaps of any other time. Yet both Steele and Addison wrote several plays apiece.

Dr. Johnson.

At the present moment Addison's "Cato," with its often-quoted soliloquy on the immortality of the Soul, "It must be so; Plato thou reasonest well," seems represented solely by the motto on the Moss Empires' day-bills, namely, "'Tis not in mortals to command success; but we'll do more . . . deserve it!"

Dr. Johnson, a dramatic critic, wrote a play for Garrick (and afterwards wished he hadn't), that gloomy Oriental tragedy "Irene." Arthur Murphy, Richard Cumberland, and that cruellest of critics, Charles Churchill, built up plays for the Great Little Davy and other strutters and fretters of the stage. Oliver Goldsmith wrote dramatic criticisms both before and after he penned "She Stoops to Conquer," and that far inferior comedy, "The Good-natured Man." And Richard Brinsley Sheridan devoted a good deal of time to dramatic critical work. Compare that brilliant burlesque, "The Critic." Byron and Shelley were much given to blending dramatic criticism with tragedy.

Lamb and Leigh Hunt.

Two critics are among the greatest in all English dramatic literature—Charles Lamb and Leigh Hunt. Lamb wrote several plays of more or less strong dramatic fibre. Also one farce, "Mr. H." to wit, which, as many know, the "Gentle Elia" published, the title-page carefully stating "As it was damned at Drury Lane."

Leigh Hunt (the original of Dickens's Harold Skimpole) wrote some fine dramas; one especially "The Legend of Florence," merits the attention of present-day play perusers and playgoers. Both these dramatists could be extremely severe dramatic critics—especially Hunt.

Leigh Hunt's literary crony, the brilliant poet and essayist and dramatic critic, Walter Savage Landor (the original of Dickens's Jarndyce) also wrote a tragedy or two, one of these, "Count Julian," possessing real dramatic power. And what about the severe criticism by Dramatist Douglas Jerrold?

Perhaps the two next best dramatic-critic-dramatists were Richard Hengist Horne and John A. Heraud. Anon came critic dramatist Westland Marston, who wrote dramas for Charles Kean as well as Phelps, and latterly for Miss Marriott and Mr. and Mrs. Hermann Vezin. Marston, who, when he was over eighty, was given a benefit by Henry Irving at the Lyceum, died soon after in the Charterhouse. The most notable among these prolific playwriting dramatic critics whom I knew, and met first on the stage rather than "in front," was John Oxenford, of "The Times," author or adaptor of perhaps a hundred and fifty plays. In these he fitted the Keeleys, Mr. and Mrs. Charles Mathews, and Robson, to name no other stars of the period. He adapted "The Porter's Knob" for Robson, and he did the "Oliver Twist" adaptation for the Queen's, in Long Acre, when Henry Irving was such an appalling Bill Sikes!

Tom Taylor, of "Punch."

Another distinguished dramatic-critic dramatist of my early stage days was Tom Taylor, editor of "Punch." He wrote or adapted at least a couple of hundred plays, including "Plot and Passion." "Lady Clancarty," and that finest English adaptation of a French drama ever written, "The Ticket of Leave Man." Other dramatic critics who were also dramatists (and "Punch" editors) were Mark Lemon (I think I could tot up fifty plays to him), Shirley Brooks (who wrote comparatively few dramas), and Frank Burnand, the author of countless burlesques, including two of the best, namely, "Ixion; or, The Man at the Wheel," and "Black-eyed Susan; or, The Little Bill that was Taken Up."

Another prolific playwright and critic whom I had to do with was Palgrave Simpson, who became the founder and secretary of the Dramatic Authors' Society of those days.

Edmund Yates, who afterwards founded "The World" newspaper, started as a critic and playwright. Herman Merivale and Comyns Carr (father of the distinguished young barrister) were both sound critics, and brilliant—if not always successful—dramatists.

Other critic-playwrights of those days included G. W. Godfrey, Richard Lee, George Augustus Sala (though "G. A. S." seldom scored on the stage), Moy Thomas, John Hollingshead, Robert Soutar (husband of Nellie Farren), Alfred Thompson, Frank Marshall (who married Ada Cavendish), and the Hon. Lewis Wingfield, who dabbled mostly in the poetic drama.

Critics of To-day.

Another distinguished "Times" critic who wrote plays (but didn't shine at that game) was the late J. F. Nisbet. Clement Scott, the critic of the "Daily Telegraph," wrote scores of plays, either himself or in collaboration. Two living critics of the "Daily Telegraph" are dramatists—namely, Dr. W. L. Courtney and Malcolm Watson.

Several "Era" critics have written a good deal for the stage, namely, the famous E. L. Blanchard (author of so many Drury Lane pantomimes), the late Frank Desprez, Mr. Herbert Farjeon, and others.

The "Stage" newspaper has had its critic-playwrights, namely, the late C. L. Carson, the late Francis Raphael, the late C. H. Berte, and so on.

Other critic dramatists "now showing" (as they say on the films) include St. John Ervine (the "Observer"), G. E. Morrison (the "Morning Post"), Louis Cowen ("Reynolds's"), W. T. Titterton ("Lloyd's" and the "Pall Mall"), Philip Page ("Daily Sketch"), Sydney Carroll, and H. M. Walbrook (both of the "Sunday Times"), B. W. Findon ("Play Pictorial"), Keble Howard, Reginald Arkell, Adrian Ross, Ronald Jeans, Harris Deans, Wilson Disher, and Hamilton Fyfe.

Sporting journal critic-playwrights have included "Pop" Stephens, Col. Newnham-Davis, W. Goldberg ("The Sniffer"), Cecil Raleigh, Joseph and William Mackay, Horace Lennard, "Bill" Yardley, and Jimmy Davis, who, for play-writing purposes, called himself "Owen Hall."

The "Referee" produced quite a crop of critic-playwrights, including George R. Sims, Edward A. Morton, Richard Butler, and myself. Also the aforesaid William Archer, whose first London work as a dramatic critic was on that journal.

Two of the strangest critic dramatists with whom I was ever associated were James Mortimer and Sir W. S. Gilbert.

James Mortimer, who used to run the "London Figaro," always had a rooted conviction, which none of us could ever shake, that he alone was the dramatist of dramatists. At every first night he could always cite to you some unproduced play of his which could knock into smithereens the new play then being produced.

OPERA AT NORWICH.

The first visit of H. B. Phillips' Grand Opera Co. to Norwich was an unqualified success, the company scoring heavily at each performance. The good impression made by Miss Eileen Moody, the clarity and freshness of her voice in Marguerite, was strengthened in subsequent performances, and she possibly achieved her greatest successes as Nedda and Micaela. The Elizabeth in "Tannhäuser" of Miss Evelyn Birks, a rôle undertaken for the first time at short notice, was a highly creditable piece of work, and she had an even greater triumph as Madame Butterfly. The rich contralto voice of Miss Enid Cruickshank gave great enjoyment, and her Azucena in "Trovatore" was one of the outstanding features of the week. Miss Clare de Lune made her only appearance as Leonora and won unstinted praise. Furness Williams was at his best as Tannhäuser, and the rich bass voice of Harrison Cook was warmly appreciated, especially his Mephistopheles. Throughout the week Frank Clarke and Leslie Culmar did splendid work. Under the watchful and firm beat of Mr. Thos. McGuire and Mr. Anthony Collins the operas received a scholarly and efficient representation.

The "Merry Moments" furnished by that suitably titled annual published by Messrs. George Newnes at 5s. will be fully as plentiful this year as any previous, for children large and small have been remembered by the Editor in his selection of fairy and adventure stories, nursery rhymes and puzzles, which are illustrated with pictures fanciful and delightful.

"Shakespeare Plays in Schools," printed in Singapore and Penang, and stocked in England by Mr. A. E. Ash, High-street, Rochester, is by H. Montagu Butler, M.A., headmaster of the Government School, Batu Pahat, Johore. The author gives his ideas upon the production of Shakespearean plays in schools, and his experience teaches him that "for boys, at any rate—he has no experience of girls' schools—Shakespeare has a profound appeal. Mr. Butler thinks that boys would enormously benefit by the production once a year of a school play, and no stage manager should rest content with the deplorably low standards set in many "breaking-up pieces."

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ALL THE YEAR ROUND.

A CALENDAR OF INTERESTING EVENTS IN THE WORLD OF ENTERTAINMENT.

Dec. 30, 1878.—**Henry Irving** personally assumed the management of the Lyceum, at which, for several years, he had been an actor, under the direction first of Colonel Bateman, then of his widow, who was not a little resentful of the course of events. Irving revived "Hamlet," which, of course, he had played there before with Isabel Bateman—now a *religieuse*—for his Ophelia. But he inaugurated his own management by associating with him the charming lady so long to be his *vis-à-vis*, Ellen Terry, whom he had first met long, long before at the Queen's Theatre, Long Acre. Ellen Terry was always the creature of nervousness on a first night. "I am so highly strung," she once told an interviewer, "that if I realised there was an audience in front staring at me I should fly off and be down at Winchester in two twos." On this momentous night of trial she thought she had completely failed; and, without waiting for the fifth act, she flung herself into the arms of a friend, repeating, "I have failed, I have failed!" She drove up and down the Embankment half-a-dozen times before she summoned up courage to go home.

Dec. 31, 1881.—"**Mother-in-Law**" was produced at the Opera Comique, and ran there for 133 nights. What a string of memories! The theatre long since abolished, with its surrounding of mean streets, the site covered by one of London's noblest thoroughfares; the dramatist dead; the style of play vanished as completely! Sims, in those days, was a young journalist, who, in common with his fellows, was keen to make a little extra by play-writing and story-writing. An easy process of adaptation from the French was the most popular method. He tried his prentice hand on a short piece, entitled "One Hundred Years Old," and never ceased to resent the fact that it was not paid for. Then he established himself as a deft craftsman with "Crutch and Toothpick." A few years later he revolutionised melodrama with "The Lights o' London." The way was easy now to fame and fortune.

Jan. 1, 1899.—**Edward Righton** died. A portly, pleasant little man, Edward Righton never held a great position on the stage, but he was an excellent actor and universally esteemed. He devoted a good deal of time to burlesque, and was probably the first of Henry Irving's caricaturists. He was one of the actors in Gilbert's play, "Happy Land," an elaborate satire on one of the dramatist's own exquisite fairy plays. In "Happy Land" a group of actors did a ridiculous dance, such as we have seen quite recently. "The withers of our statesmen unwrung." But Mr. Gladstone, Mr. Ayrton, and Mr. Lowe were nearly of a disposition to have the heads of the actors who so mercilessly satirised them spiked on Tower Hill. A perusal of the manuscript to-day conveys little to the reader. The jokes are pointless now, and surely were innocuous then. "Happy Land" was withdrawn, very slightly altered, and immediately restored to the stage.

Jan. 2, 1845.—**Miss Linwood** died at the age of 90. It is doubtful if the world has ever contained so remarkable a centre of varied entertainment as Leicester-square was during the 19th century. One of the many establishments that lined up on the north side of the square was Miss Linwood's exhibition. It consisted of a number of pictures in woolwork wrought by the old lady, who herself presided over the collection. She had a special weakness for classical studies on a heroic scale. They were gazed upon with reverence, and supposed to be of amazing value; but when the time came for their distribution under the ruthless hammer of the auctioneer, what a fall was there! Sixty-one pictures produced less than £1,000. "Jephtha's Rash Vow" was liquidated for sixteen guineas. The highest price realised was for "The Judgment of Cain," £64 10s. The "Dead Christ" commanded no more than £14.

Jan. 3, 1858.—**Rachel** died. She was doubtless one of the three or four great actresses of history. She gratified the artistic temperament to the extreme; and when she came to London there was a great deal of doubt as to what would be the attitude of the Court. But Queen Victoria seemed to be in one of her rare moods of tolerance when the actress appeared before her, and the Duchess of Kent went out of her way to produce a little shawl, the day being, she remarked, "So cold!" "Rachel," said George Henry Lewes, "was the panther of the stage, with a panther's terrible beauty and undulating grace. She moved, and stood, glared, and sprang. There always seemed something inhuman about her; she seemed made of different clay from her fellows; beautiful, but not lovable. Her range was very limited, but her expression was perfect within that range. Scorn, triumph, rage, lust, and merciless malignity she could represent in symbols of irresistible power. But she had little tenderness, no womanly caressing softness, no gaiety, no heartiness. She was so beautiful and so graceful that her air of dignity was incomparable, but somehow in her presence you always felt an indefinable suggestion of latent wickedness."

Jan. 4, 1899.—**Mrs. Charles Matthews** died. In the early 'sixties Mrs. Charles Matthews appeared at the St. James's Theatre in a burlesque by Burnand, entitled "Faust and Marguerite," and thereafter for thirty years hardly ever emerged from her retirement. But she was a familiar figure in London Society, greatly esteemed for her kindness and her worldly wisdom. As "Mrs. Charlie" she was universally known. Her son—adopted by Charles Matthews, whose second wife she was—became a lawyer of great distinction. Mrs. Charles Matthews was an American, well-known on the stage of her native country as Mrs. Davenport. She came to London in the 'fifties, making her first appearance as Lady Gay Spanker in "London Assurance," a play which, in its day, was held to be almost as distinguished as "The School for Scandal," but is now nearly forgotten. With it, no doubt, will die the dispute as to whether Dion Boucicault wrote it or John Brougham.

Jan. 5, 1884.—Production of "**Princess Ida**," at the Savoy Theatre. Following a favourite custom, Gilbert employed as the basis of his book a poetical drama, founded on Tennyson's poem, "The Princess," which he had presented to the public many years before at the Olympic Theatre. For once he adopted the form of three acts. "Princess Ida," it must be confessed, was not the most remarkable success of the collaborators. For one thing, George Grossmith was not particularly well suited with the part of King Gamma. Still, the very respectable run of 246 performances was achieved. More recent revivals of "Princess Ida" have proved most popular. Doubtless the complete change in the public attitude towards the learned lady has had something to do with this. But, if "Princess Ida" had a moderate success at the outset, complete atonement for any disappointment was supplied by its predecessor, "The Mikado," with a run of 672 performances, with revival after revival.

MASKELYNE'S CHRISTMAS.

The new arrival at St. George's Hall is De Biere, the Man of Mystery, who sets out to give much that is fascinating in magic, and succeeds admirably in his purpose. De Biere is, too, a man of mirth, for he surrounds his illusions with a genial humour that is very agreeable. His levitation act, in which a lady floats in the air with no visible means of support, and then suddenly disappears, is a marvellous trick which causes much amazement.

Mr. Clive Maskelyne's Thought Waves and Spirit Pictures are among the marvels that provoke endless speculation. Mr. Maskelyne has also revived the wonderful illusion, "Oh!" in which an attendant, who has been strapped in a chair, is instantaneously spirited away.

Real Chinese magic and jugglery are done by the Lio Hoi Tsehn Troupe, one of whom not only swallows, but breathes, fire. Another mystic from the East is Yoga, who presents a series of Indian mysteries.

An old friend is seen in Frank Maura, who sets chairs and tables dancing on the soles of his feet, and Warwick Pryce contributes comicalities at the piano that are greatly appreciated.

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THURSDAY, DECEMBER 28, 1922.

THE RECORD OF 1922.

THE year that is just closing will go out bearing few expressions of gratitude from anyone connected with the entertainment profession. It has been a year of dire disappointment and disappearing dividends. But for the bad weather the summer would have spelt bankruptcy for many enterprises which the absence of the sun enabled to carry on.

A Disappointing Year.

A review of the current list of attractions shows but few enduring runs. "Ambrose Applejohn's Adventure," which enjoyed the unprecedented distinction of having its run suspended for a couple of months while its principal actor took a holiday, is now in its second year, but we fail to find any other piece that was in existence this time last year. The nearest approach is made by "The Lady of the Rose," which has run since February at Daly's, by "Decameron Nights," which, produced last April, has ousted the pantomime from Old Drury, and by "Shall We Join the Ladies?" and "Loyalties," a combination of Barrie and Galsworthy, at the St. Martin's, which has run since March.

Among established successes are to be counted "The Dover Road" at the Haymarket, and "Tons of Money" at the Aldwych, both of which look like taking root indefinitely.

We have no space to enumerate the failures of the year. We can only register the plays that give hope of the future. MR. ALFRED SUTRO'S "Laughing Lady" at the Globe, "The Island King," with W. H. BERRY, at the Adelphi; "The Dippers," with CYRIL MAUDE, at the Criterion; "Secrets," with FAY COMPTON and LEON QUARTERMAINE, at the Comedy; "The Happy Ending," with ROBERT LORAINE and ETHEL IRVING, at the St. James's; and "The Great Well," with MATHESON LANG, at the New, are among the number. The new management, GROSSMITH and MALONE, have three proved winners in "The Cat and the Canary" at the Shaftesbury, "The Cabaret Girl" at the Winter Garden, and "East of Suez" at His Majesty's. The year is notable also for the arrival of the "Nine o'Clock Revue," which, at the Little, has given evidence of the possibilities of this class of entertainment at a theatre admirably adapted for the purpose.

The last days of the year have also done something to retrieve its reputation, for "Arlequin," at the Empire, with MR. GODFREY TEARLE in a character that reveals him in a new light, has evidently come to stay.

The Promise of the New Year.

The hope of the New Year is centred on the promised revival of trade and the anticipated fall in the cost of living. We have it on the authority of a past president of the National Chamber of Trade that by the middle of March the index figure would be down five points, and that twelve months hence we shall be adjusting our calculations to a figure of 65 per cent. above pre-war cost of living. The spending power of the amusement-loving public will therefore be appreciably increased, and the returns at theatres will approach the normal.

We hope that relations between the player and the proprietor will be equally satisfactory. While the Valentine Contract remains undisturbed in the West-End, we regret that negotiations between the Association of Touring Managers and the Actors' Association have been broken. The Actors' Association are having a meeting next week to consider the situation, and we hope they will be furnished with proposals favourable to an early improvement. A standard contract is an imperative necessity in any well-established profession, and its place cannot be taken by any individual arrangement, however favourably constituted.

The other evening we heard a member of the committee of the A.T.M. expressing the conviction that negotiations would lead to the establishment of a contract that would be in the interests of the actor, and of sticking to it loyally. He went so far as to say that he hoped that the contract would even be in course of time improved. We trust that his opinion will be reflected in the decision of his society, and that the year 1923 will see an amicable arrangement between the A.A. and the A.T.M. which will give to both sides equable terms of contract.

AS YOU LIKE IT.

After Xmas.

A mass of "exes."

* * *

Yes, there are times when even actors and actresses like to steer clear of Bills.

* * *

During the decorating season, every house has a greenroom.

* * *

New Year Greetings.

To the theatrical star: May you never part from a good part or get bored on the boards!

* * *

To the music-hall star: May you get everything good in your turn!

* * *

To the cinema star: May you be screened all your life!

* * *

Observes a Young Critic—

"*Wouldn't* Peter Pan cry if he ever really grew up?" Yes, I should hate to find him groan.

* * *

If Peter Pan acquired a beard,
How crossly he would frown!
It is a sign of growing up
When starting to grow "down."

* * *

An American dentist is seeking to soothe his victims with a pianola. I suppose you'd call this inci-dental music?

* * *

This Week's Worst Riddle.

If a bad tragedian acted Hamlet by a pond, what would be the result? The "pro"duct.

* * *

Isn't it odd, by the way, that so many tragic actors are comic, and so many comic ones tragic?

* * *

"Sweet Lavender," carrying us back thirty odd years, is largely composed of stage-aside-whiskers.

* * *

They say that George Robey's son is very like his father. Still, both are distinguished.

TOUCHSTONE.

FROM COWBOY TO COMEDIAN.

THRILLING INCIDENT IN THE WILD WEST.

By TEX McLEOD.

It is a long stretch from cowboy to music hall comedian, but it is not insurmountable. In fact, I have been a real cowboy.

In 1910 I was as wild a cowboy as there ever was in the States. Having been born in Texas, I went, when 15 years of age, to Old Mexico, where ranching is real ranching, and worked there for the Milmo family of Spanish-Irish descent. In 1911 I was roping in the stockyards at Sanatonio, and was regarded as one of the best ropers that had been seen in that locality. But at that time I never realised that roping was an art, because it was my everyday job at £5 a month. It was not exhibition work, I can assure you.

Eventually I was asked to join the 101 Ranch Real Wild West Show, and after travelling a season this show combined with the 101 Bison Film Company. And there is no doubt that the film industry in California got its first real idea of making real spectacles from the tricks and western clowning and Indian fights we did. We showed them how to make sound horses limp so as to make them appear as if they had been shot in the fighting. This was before the time of Charlie Chaplin and Douglas Fairbanks.

We wintered in pictures, and in 1912 started out again with the 101 Ranch—except those who were not good enough to ride in the circus were left in the pictures! Those of us who went with the circus were paid £10 a month, but the indifferent ropers who were left with the films got much better pay. In fact, if I had not been so good a roper as to be taken on by the circus I might have been a film actor to-day earning anything above £1,000 a week. Because I know boys who could not rope as well as I could have become very successful film "stars."

The greatest feat I ever accomplished with the ropes might have cost me my life—it was done through ignorance of the dangers of real wild bulls. I was riding a four-year-old colt that was not very good at its work, and we were out hunting for Mavrick cattle—cattle that have never been branded as they were in very remote districts. When you come across these animals they run away from you like deer, and that is where the good work of a real cowboy comes in, where he can show how clever he is in getting into position to catch the beasts before they get away into the thick bush.

In one of these encounters a twelve-year-old Spanish bull—a fresher bull I never saw—running away from another roper, came so close to me that I had nothing to do but lay my raw hide-rope round his horns. The other end of my 60ft. rope was fastened to my saddle-horn. This meant that while at one end of the rope I had a mad bull, at the other a "green" horse which would afford me little protection were the latter to refuse duty. But the bull came at my colt with a fury, knocked him down and threw himself as well. I escaped with a sprained ankle. The colt was very frightened, and struggled hard to get up. By that time the bull had got up, too, and tried to get away a couple of times. When, however, he found he was fast and could not free himself, he began to charge at me. I yelled constantly for assistance, and eventually one of the boys heard me, and rode to the scene at a galiop, and, throwing his rope round the bull's hind feet, brought him down. We then tied up the bull, performed the necessary operation, and let him loose.

[Photo, Dobson, Liverpool.
TEX McLEOD.

He was an elderly man who came to my rescue, and he upbraided me for having taken such a tremendous risk on a "green" colt—a colt that knew not his business. This was the most exciting thing I have ever done in roping.

I got my real experience in old Mexico, and I am looking forward to going back there again to see the boys at their work.

As a cowboy I did a rope comedy act in Churchill's Cabaret in New York City for two years without missing a performance. From this cabaret I was engaged by Sir Alfred Butt to come to England and give my shows. I came to England purely as a cowboy, and got my education as a comedian on the English halls. This is a tribute to British generosity and kindliness.

For the benefit of those people who want to know my nationality, let me say that my father was a thoroughbred Scotsman, born at Lochinvar, Sutherlandshire, and my mother was Spanish born and raised in Texas. My father was a schoolmaster—and he is still, for that matter—when he first met my mother and fell in love with her. At the time she was one of his pupils.

"BRER RABBIT."

At the Everyman.

Musical Fantasy, by Mabel Dearmer, with Music by Martin Shaw. Produced at the Everyman Theatre on Wednesday, Dec. 20.

John	Patrick Herbert
Mary	Miriam Adams
Uncle Remus	Douglas Jefferies
Brer Bear	Cyril Grier
Brer Fox	Alexander Field
Brer Rabbit	Nadine March
Rab	Babs Buddon
Tobe	Joyce Pearce
Molly Cottontail	Neta Glynne
Bob Bunny	Nance Smyth-Greenwood
Miss Meadows	Clare Harris
Miss Motts	Betty Lynn
Miss Nancy	Dorothea Seton
Miss Lucy	Dodie Smith
Sindy Ann	Jean Imray
Mr. Kildee	Hayden Coffin
Brer Tarrypin	Eileen Everson
Miss Goose	Edith Harley
Mr. Man	Raymond Massey
Miss Janey	Primrose Morgan
King Deer	Gerald Jerome
King Deer's Daughter	Lilian Russel
Brer Bullfrog	Harold Scott

Fire-Flies, Frogs and Mosquitos:—Lilian Cramphorn, Eileen Lighthorne, Greta Drudge, Marian Phillips, Sylvia Jackson, Greta Foster.

"Happy Hampstead" it will be indeed for those children who induce their parents to take them to the Everyman Theatre, for "Brer Rabbit" is a joyous thing; a show that simply exudes the Christmas feeling. "Brer Rabbit" is a children's classic. The Peter Pan of the animals, he struts in lordly fashion about the stage, and always his bravado and adorable impudence prevail over the villainy of wicked Brer Fox. In the lamentable case of Miss Goose, Brer Rabbit is Don Quixote himself, whilst in his plot to gain King Deer's fair daughter he is a veritable Machiavelli. Interwoven with the thrilling adventures of the animals is the delicately-drawn love story of Sindy Ann and Mr. Kildee, so sympathetically manœuvered by Miss Meadows and her friends. The whole is watched in breathless fashion by Uncle Remus himself with his two little friends, John and Mary. The three form a delightful chorus, whose arguments and quaint comments add much to the interest of the play.

As for the music, it is just what Uncle Remus must have dreamed. There are dances instinct with gaiety and lightness of movement, and songs with a lilt of the cotton fields that set one humming. Most charming were the negro melodies sung by Jean Imray (Sindy Ann) and Mr. Hayden Coffin as Mr. Kildee, and their duet, "Way Down in Galilee," was beautifully rendered.

Where all were so good it must suffice to name only a few. Mr. Douglas Jefferies was a delicious Uncle Remus, and is sure to be a long memory in many a child's heart. His two little friends, who by their apt remarks help on the story, were delightfully played by Miss Miriam Adams and Master Patrick Herbert. Among the other "grown-ups" Miss Clare Harris as Miss Meadows was altogether charming, presiding over the frolics with a touch of real old-world comedy. Miss Primrose Morgan and Mr. Raymond Massey, as Miss Janey and Mr. Man, were deservedly encored for their amusing and spirited dances.

As the animals, Miss Nadine March was the Brer Rabbit of our dreams. She invested the part with the right touch of bombast, and was adorably pert or sumptuously chivalrous as occasion demanded. Brer Fox was played most sinisterly by Mr. Alexander Field, while the Miss Goose of Miss Edith Harley was a clever and amusing piece of work. Harold Scott was a splendid Brer Bullfrog, and the numerous fireflies, frogs, and mosquitos were all good.

The acting was a joy to the eye, and the costumes, designed by Miss Peggy Freemantle, were most attractive. Mr. Harold V. Neilson is to be congratulated on this delightful production.

THE DRAMA IN AMERICA.

"Fashions for Men"—"Listening In"—"Our Nell."

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

NEW YORK, Dec. 9.—"Fashions for Men," the current attraction at the National Theatre, is an adaptation by Benjamin Glazer of a three-act comedy by Ferenc Molnar. The hero of the play, Peter Juhasz, is represented by that excellent actor, O. P. Heggie, who has won high praise for his impersonation. Peter is a shopkeeper in Budapest, who is the embodiment of gentleness, benevolence, and integrity. He adores his wife Adele, who robs him for the benefit of her lover, the chief shopman. His secretary, Paula, seeks an excuse for leaving him, it being her intention to become the mistress of an elderly count, and the end of the first act finds Peter bereft of wife and shop and fortune, a succession of misfortunes which he magnanimously attributes to his own misconduct. In the second act Peter is overseer of the Count's cheese factory, and is gradually reducing order to chaos by his utter inability to enforce discipline or hurt anyone's feelings. The Count values him for his honesty, but is eager to get rid of him as the chief obstacle in the Count's designs upon Paula. The latter has followed Peter from Budapest, partly because she is in love with his goodness, but chiefly to further her ambitious designs on the Count, who is a persistent but cautious lover. Finally, she persuades the Count to re-establish Peter in a shop at Budapest as the easiest way of getting rid of him. But Peter, who is now deeply in love with Paula, offers her the money the Count has given him, and begs her to flee for her own salvation. This proof of his devotion has a marked effect on Paula, for she finally makes up her mind to resist the Count and his wealth, and turns up in Budapest to become Peter's guardian angel, and save him from being ruined by his altruistic habits. Furthermore, she shows her love for Peter, takes the place of the wife who has deserted him, and assumes complete charge of him and his business. The character of Peter is somewhat suggestive of "The Pigeon," but is not so well drawn.

Paula is admirably played by Helen Gahagan. Edwin Nicander is capital as the Count, and the rôle of Oscar, the eloping shopman, is cleverly acted by Claude Silvernail. The play has been well received on the whole, but is hardly likely to be as successful as the same author's "Liliom."

"Listening In."

American colloquialisms are used so freely in England nowadays that it may not be necessary to explain that "listening in" usually means eavesdropping at the telephone. In this instance it is merely a familiar phrase serving as a title. Written by Carlyle Moore, this three-act comedy is now on view at the Bijou Theatre. It is another "mystery play," all about spooks and mesmerism, and is more confusing and preposterous than most of its predecessors. The epidemic that has been raging here since "The Bat" flew into one of our theatres over two years ago has not yet run its course. The piece is described in the programme as "an emotional comedy," but it is really one more of those haunted-house melodramas which become almost farcical at times. John Coomber, a young writer, who occupies the house, receives a warning that whoever passes through the doorway before sunset will die, and it seems as if everyone he knows drops in, causing him to make frantic efforts to keep them there. Lights go out, strange noises are heard, and Coomber is influenced by his great uncle's ghost to do some "automatic writing." This very modern ghost also gives tips on the stock market. The author of the play attempts an explanation at the end which really weakens the effect of all that has happened. Audiences are not analytical so long as they are thrilled. Ernest Glendinning plays Coomber quite cleverly, other rôles being well acted by Dodson Mitchell, Giorgio Majeroni, Harry Stubbs, and Herbert Farjeon.

"Our Nell."

An amusing travesty of rural melodrama is this musical comedy in three acts by A. E. Thomas and B. G. Hooker, now running at the Nora Bayes Theatre. The music was composed by George Gershwin and William Daly. All the characters of the old-fashioned rural play are represented, including the country girl home from the wicked city, the villain in evening dress who still pursues her, the grandfather whose home is mortgaged to a relentless villain, the church deacon, the honest farmhand who loves "Our Nell," and last but by no means least the Sheriff. A modern touch is contributed by two rustics who want to appear in the movies. Jim Barry, who has been playing "head" parts in vaudeville since the days of Tony Pastor, appears as sheriff, his wife and stage partner many years playing his buxom heart. Besides these two, Emma Olin Howland, and John Merkly help to make the piece entertaining.

QUERIES.

Whether Lord Rothermere is in any way interested in "The Cat and the Canary"?

* * *

Whether Clarice Mayne will carry out her assertion that she will appear at every performance of "Cinderella" at the Hippodrome?

* * *

Why shouldn't she, if she wants to?

* * *

Whether the first meeting between Sir Charles Hawtrey and Harry Tate wasn't quite a historic occasion?

* * *

How many times the latter has seen "Ambrose Applejohn's Adventure"?

* * *

If Hugh Wakefield's stories after the Green Room Club dinner were really such tremendously good form?

* * *

If this is what is known as "The Curzon-street touch in Bohemia"?

* * *

Why Sir John Martin Harvey gave Charles V. France his first engagement?

* * *

Whether Harry Dearth has seen his daughter's performance as a "water-sprite" at the Apollo?

* * *

Why, except for George Robey, an all-American cast for the new revue at Covent Garden?

* * *

When Lawrence Grossmith is returning from America?

* * *

Whether he will ever appear in "Henry V.," "Old Bill," and "For King and Country"?

* * *

How long it takes to get from the Globe Theatre to Drury Lane?

* * *

What has happened to that play by E. V. Lucas?

* * *

Whether the next production at His Majesty's will be a comic opera?

* * *

Whether the "Lord Chancellor" got his cigar on the last night of "The Smith Family."

* * *

How ever St. John Ervine managed to be right for once?

* * *

Whether anyone who is not on the stage is blackballed at the Stoke Poges Golf Club?

* * *

Whether Vi Lorraine enjoyed that little "reunion" in a dressing-room at the Empire last week?

* * *

Who will be the next theatrical celebrity in the "People I Know" series in "The Graphic"?

* * *

Why this series shouldn't be called "People Who Know Me"?

Why we don't have more matinées on a Friday?

* * *

Why Lyall Swete makes up like Ibsen in "Sweet Lavender"?

* * *

Whether "The Balance" resulted in a very large one?

* * *

Whether Sir Charles Hawtrey or Arthur Bourchier will make the more realistic pirate?

* * *

Why shouldn't they exchange parts occasionally?

* * *

Whether Frank Curzon will go to his brother for his stage suits?

* * *

Whether other managers, including Sir Oswald Stoll, J. L. Sachs, Edward Laurillard, and Bannister Howard will follow his example in "treading the boards."

* * *

Whether Ivor Novello, Bobbie Andrews, Clifton Webb and Frankie Leveson are feeling happier now?

* * *

Whether it isn't pleasant to know that at most theatres we are going to have a good old-fashioned American Christmas?

* * *

What the popular comedian meant in his speech the other night by "the Dickensonian touch"?

* * *

Whether he is an admirer of "Oliver Twist," "The Pickwick Papers," or other books by Charles Dickenson?

* * *

Who is the peer whose daughter is playing "Alice" this year?

* * *

What will be the first production at Dennis Eadie's new theatre opposite Drury Lane?

* * *

Who is playing Hansel in "Hansel and Gretel" at Covent Garden?

* * *

Whether the answer's a Lemon?

* * *

Whether Nelson Keys is a success at the Clover Club in Paris?

* * *

Whether Raquil Meller is sharing the bill with him?

* * *

Whether the doings of Pat Somerset, in New York are of interest to the London public?

* * *

Whether any London manager will be courageous enough to offer him a job on his return?

* * *

What about the lethal chamber at the Dogs' Home?

* * *

Why Henry Ainley's make-up in "Cromwell" shouldn't be too realistic.

THE VARIETY WORLD.

Vaudeville Golfers—Scottish Players for Coliseum—"Crystals" Coming to Town—M.H.A.R.A. Meeting.

Vaudeville Golfers.

The Vaudeville Golfing Society had wretched weather on Thursday last for the competition for the Walwork Cup at Sudbury. What with the wind, rain, and mud, the scores were not particularly good. On the day's play premier honours were shared by Mr. Horace Sheldon and Mr. George Swift, who both returned "four down."

Trying Out the New Ball.

The adverse weather conditions were all the more unfortunate as every participant was trying-out the new "Dave Carter" ball, of which the first consignment has just been received. Still, everyone was delighted with the ball, which ought to have a big vogue.

A Graceful Compliment.

By the way, Mr. Dave Carter informs us that he is not putting these balls on sale personally. It is simply that a big firm of makers have paid him the compliment of naming the ball after him. Any member of the V.G.S., however, who makes application to Mr. Carter will be put in the way of getting this brand of ball at cost price.

Scottish Players for the Coliseum.

The Scottish Players have been engaged for a short season at the London Coliseum, and will open on New Year's Day with a playlet, by Neil F. Grant, entitled "A Valuable Rival." "A Valuable Rival" is one of the pieces recently played by the members before ing George and Queen Mary, by mmand, at Balmoral. The cast comprises Mr. Andrew P. Wilson, Miss Elliott O. Mason, and Mr. R. B. Wharrie.

Entertaining Hippodrome Chidren.

The twenty-four juvenile artists who so quickly established themselves favourites with the audience at the opening of the Hippodrome pantomime on Thursday last had a revel and tea party at Maxim's Restaurant on the following afternoon. Lovely presents ere distributed by Santa Claus, hilst Mr. Arthur Bullivant provided em with a very enjoyable hour of entriloquism, conjuring, and the everular Punch and Judy. Maxim's, he way, is having much success its recently inaugurated dance rs.

ystals."

"Crystals," the new Harry Day revue, will come to the New Cross Empire next Monday, and will be at the Stratford Empire the following week, prior to its return to the provinces. Clever Miss Kitty Colyer is the leading lady, and Jimmy Leslie the principal comedian. "Crystals," which has seventeen beautiful scenes, has been devised and staged by Mr. Charles Henry, with additional scenes by Mr. Gilbert Brown and Mr. Frank Leo. The dances have been arranged by Mlle. Albion. The music is by Vivien Ellis, and lyrics by Ernest Melvin, and the whole is under the personal seuprvision of Mr. Harry Day.

M.H.A.R.A. Meeting.

An extraordinary general meeting has been called for Wednesday, Jan. 10, at 12 o'clock noon, in the Boardroom, 18, Charing Cross-road, the only business being to consider, and, if approved, adopt, the following resolution:—"That the constitution shall be altered to a management committee of 16 and that the rules be altered accordingly and submitted to another general meeting."

Princess at Pantomime.

About 2,000 poor children were entertained at a full-dress rehearsal of Leon Salberg's pantomime, "Cinderella," at the East Ham Palace of Varieties on Friday last. Princess Louise honouring the gathering by her presence. Her Royal Highness was received at the entrance by Lord Bethell of Romford, who introduced to the Princess the Mayor of East Ham (Councillor W. G. Davie), Councillor Alfred Rhodes (the organiser), and Mr. Henry Davis, the manager of the Palace, who, together with his staff, had worked so assiduously for the success of the affair.

During an interval in the programme the Mayor of East Ham voiced the thanks of all concerned to her Royal Highness for graciously attending, and said how much they appreciated her kindness, especially when they knew she had come practically from a sick bed to fulfil her promise to attend. The Mayor said he was empowered to express the Princess's delight at being present. Full-throated cheers were given the Princess, and the children highly enjoyed the function. At the close Mr. Davis gave instructions for the careful marshalling of the children, who, before they left the building, were the recipients of seasonable presents.

Holmes and Norman.

After a long season in the West End at the Piccadilly Hotel, Mabel Holmes and Wallis Norman, the Australian dancers, commenced their second season with Fred Karno's "1922" production at Birmingham, contributing some clever dances that are much appreciated. This production opens in town at the Hippo., Rotherhithe, the first week in the New Year.

Ernie Mayne's Latest Winners.

Ernie Mayne, at the Bristol Hippodrome last week, produced yet another couple of winners, "I Do Like a Little Bit o' Turkey," by Fred Leigh and J. P. Long, and "Pea Nuts," by T. W. Connor. Both numbers are out by the Francis & Day firm.

Mme. Vera Lavrova.

That well-known Russian vocalist, Mme. Vera Lavrova (Baroness Royce Garrett), who is at present appearing on the Stoll circuit, will be seen again at the London Coliseum on Monday week in a new repertoire.

Helen Charles.

Returning recently from abroad, Helen Charles is busily engaged in writing individual numbers for a number of artists. "The Whirly Jazz Band" is being featured in the Kennington pantomime, and this catchy number is being introduced into "The Flirting Widow" at the South London this week.

"Spangles."

At the Palladium last Saturday night that record-breaking revue "Spangles" completed its second year. Among the original members of the cast are Walter Newman and Josie Howard, who opened in the show when produced at Bristol in December, 1920.

Presentation to F. Garriety.

On Saturday evening, in the manager's office at the Pavilion Picture Palace, Maidstone, Mr. P. D. Reeves presented a handsome silver-mounted walking-stick to Mr. F. Garriety, the popular musical director, from himself, the Pavilion orchestra, and chief operator, as a token of remembrance on the occasion of his leaving to take up the post at the Queen's Cinema, Forest Gate, as musical director. A touch of humour was supplied by a further presentation of a white heather and forget-me-not horseshoe bearing a mourning card and an inscription reading, "With deepest regret at the loss of a jolly good sportsman, from 'the Battle Squadron.'"

Axel Mirano's Flying Torpedo.

Axel Mirano's Flying Torpedo, a real flying machine operated by electricity, is at the Olympia Circus for the season. Mirano has played for ten years solid in America as head-liner, also Moss' Empires, the Controlling Company's, and independent halls in the country. Bookings are in the hands of French's Variety Agency.

Fred Curran's Latest.

Fred Curran is very enthusiastic about his latest song, "The Commons' Smoking Concert," by Fred Austin, which he produced at the Islington Empire last week. It promises to be one of his greatest successes. Fred is also doing very well with his football song, "Sandy the Goalkeeper."

Ella Shields' New Number.

At a few hours' notice, Ella Shields introduced a new number at the Victoria Palace on Tuesday evening, entitled, "Land of the Kangaroo," which was enthusiastically received by the big holiday audience, who gave this popular entertainer a hearty welcome on her re-appearance at this house. Mr. W. H. Gardiner, the author and composer of this number, is also the promoter of the "Land of the Kangaroo" migration scheme, and all proceeds from the sale of this song will be used to equip, assist, or otherwise enable Boy Scouts in needy circumstances to settle in Australia. We understand that the boys will be carefully selected by Scouts' Headquarters, approved by Australia House, and guaranteed employment before embarking for Australia.

Peggy and Lena Chisholm.

Those talented Australians, Peggy and Lena Chisholm, are delighting audiences this week at the Finsbury Park Empire with their well-chosen selections.

Jean Andrews.

Making her re-appearance this week at the Victoria Palace, Jean Andrews, the golden-voiced soprano, returns next week to the Coliseum. Within the past few weeks, Miss Andrews will have appeared at five West-End halls, as she has recently been at the Palladium, the Alhambra, and the Holborn Empire.

For South Africa.

The following artists sailed from Southampton on Friday last, per R.M.S. Balmoral Castle, to fulfil engagements with the African Theatres, Ltd., booked by the I.V.T.A., Ltd.:—Variety: Audrey Knight, The Pall Malls; Dramatic: Eric Albury, Jack Livesey, Bernard Merefield, Guy Phillips, Frank Woolfe.

Leicester Palace Charity Matinées.

As the proceeds of a matinée which took place recently, a cheque for £780 15s. 10d. has been handed by the Leicester Palace Infirmary Matinée Committee to the treasurer of the Leicester Royal Infirmary. A hearty vote of thanks was passed to Sir Oswald Stoll, in granting the use of the Leicester Palace from time to time for these matinées, which had produced a total of £4,886 17s. 1d. for charitable purposes. The work of Mr. Trueman Towers was also praised.

Hayman and Franklin.

That popular pair, Hayman and Franklin, made their reappearance recently, after an absence of fourteen years, at the Granville, Walham Green, at which house they were responsible for much merriment. Last week they were at the Metropolitan, when they produced a new show, "Jest in Fun."

Will Dalton Busy.

Will Dalton has three new revues going out in the near future, and Manchester offices will be taken in connection with these London shows. He also is business manager for five pantomimes this season.

Leslie Hatton.

Playing in "Pins and Needles" until recently, Leslie Hatton has been obliged to leave this show temporarily in order to resume pantomime under Mr. Francis Laidler, and is this year at the Empire, Bristol, in "Babes in the Wood." Leslie is due to rejoin "Pins and Needles" in March, and may later be seen in a new production by the same management.

Pierce and Roslyn.

Making a welcome reappearance in town last week, Pierce and Roslyn are as popular as ever. The jewelled gown worn by Miss Roslyn called forth much admiration. It is set with thousands of brilliants. The face mask invented by Mr. Pierce is now a regular feature of the act, and the change from black to white is the quickest possible.

Fire at Hippodrome, Gateshead.

Early on Wednesday morning (Dec. 20) a disastrous fire broke out in the New Hippodrome, Gateshead-on-Tyne. Within a few minutes of the outbreak the local fire brigade was on the scene, but the firemen were hampered in their work through the difficult nature of the outbreak, which had to be dealt with from all sides. The part, too, is very congested, being surrounded by tenement property. The whole of the flooring inside collapsed, and despite the efforts of the brigademen the flames reached every part of the huge building, practically nothing being saved. The loss to artists was serious. A variety company was appearing for the week, and Chris Van Bern lost property of considerable value. Handko, the handcuff king, also lost valuable effects.

"Aladdin" at Hull.

Before a big Boxing Day audience, the pantomime of "Aladdin" was produced at the Grand Theatre, Hull, by Morton management, in co-operation with Mr. Francis Laidler. It lacks nothing in spectacular effect, the pantomime running through 12 scenes, culminating in a gorgeous setting, The Garden of Chrysanthemums. A charming principal boy is found in Miss Marie Brett, who achieved a great success two seasons ago. The principal girl is Miss Jane Ayr, and Harry Paddock is cast as Abanazar.

CRYSTAL PALACE CIRCUS.

All the attributes of a good old-fashioned circus plus an excellent race-track and variety stage are combined in the Imperial Circus, occupying this Christmas the centre transept of the Crystal Palace. The whole entertainment is representatively British. The Ginnett family are experienced in all the business of the circus world, and the realism of the spectacular item, "Dick Turpin," is calculated to thrill both old and young. Every lover of horses will appreciate the wonderful equine performer that came direct from the boat after a trip across the Atlantic, and, rushed to the "C.P." by motor, played the part of Black Bess without a hitch, from jumping through the window of the Spaniards, at Hampstead, to being carried out "dead." In the general cast Dick Turpin (Frank Ginnett), Tom King (A. Pearson), Susan Bradley (Beatrice Mayer), and several others call for notice by reason of excellent diction and real dramatic power.

Mention must be made of the magnificent "turn out" used in the "Richmond Horse Show" episode, and also of the performing ponies and dogs, including the "Boxing Pony," which delighted the youngsters. Daring riders include a splendidly mounted Russian Cossack, a spirited cowboy and girl "round up," with a genuine buck-jumping thrill, recalling Buffalo Bill at his best.

Lovers of graceful, highly trained horses will appreciate Miss Poppy Ginnett's charming equestrienne acts, and the Liberty Horse, together with the Eastern scena in which Sheba Delhi, the Eastern snake charmer, Miss Thorn, the Oriental dancer, and Mr. A. Pearson display a decidedly fine perception of the art of ballet.

The Roman races, gladiatorial chariot races, Chinese riding acts, clowns of most whimsical comicality, appeal to all tastes in liberal fashion. The Potters, of swinging rope fame, require no introduction; "Hortos," the strong man, assisted by Zilla, gives a first-rate interlude; and the Moxons' comic table act is very clever and highly diverting. The band of the 92nd Brigade Royal Field Artillery, under Bandmaster John Guy, is responsible for the circus music. Altogether a fine show, worthy of the veteran Fred Ginnett and his delightful company.

"ROBINSON CRUSOE."

At the Lyceum.

Pretty Polly Perkins	Dainty Doris
Mrs. Crusoe	Mr. G. H. Asquin
Sunwave	Miss Neta Underwood
North Wind	Miss Edith Verdune
South Wind	Miss Hilda Beck
East Wind	Miss Joan Pendleton
West Wind	Miss Barbara Weale
Davy Jones	Mr. Norman Astridge
Will Atkins	Mr. Dick Henderson
Billy Crusoe	Mr. Billy Caryll
Captain Mainbrace	Mr. Ed. Lavine
Topsail, Gibboom	Lecardo Brothers
King Neptune	Mr. John Sandbrook
Neptuna	Miss Connie Wilde
Pearl of the Sea	Robert Roberty
Sea Spray	Lyciane
Seth, Walter, Omar	The Brothers Egbert
Prince Ahmed	Miss Molly Vyvyan
Princess Zeta	Miss Doreene Dearing
Grand Chamberlain	Mr. Charles Weaver
Ali	Mr. H. G. Wright
Wallamooloo	Mr. Percy Baverstock
Cecil	Mr. George Green
Friday	Mr. Fred Dixon
Robinson Crusoe	Miss Nancey Benyon

(The children appearing in the play are pupils of Miss Italia Conti.)

The Messrs. Walter and Frederick Melville have done more than merely maintain their high reputation as pantomime producers—they have by this season's production added to their laurels. "Robinson Crusoe" is in advance of any of the Christmas pieces previously staged at the Lyceum, whether regarded from the spectacular point of view, or the performance itself.

Never has there been witnessed a more realistic representation of a storm at sea and the destruction of a doomed vessel than the scene which shows the "Saucy Sally" battling with the waves which are about to overwhelm her, whilst her passengers are cast upon the island where Robinson and his companions meet with still more strange adventures. Another scene which excited great admiration at the first performance on Saturday afternoon was the transformation, called "Wonders of the Deep," revealing many beautiful colour effects, and scenery that the eye dwelt upon with delight, finishing with a fairy ballet, in which appeared Euphan MacLaren's operatic dancers, and Lottie Stone's troupe of dancers. There were also speciality dances by Miss Connie Wilde and Lysiane and Robert Roberty, which elicited loud applause. Worthy of mention also was the cleverly worked mechanical head introduced by Les Klicks. The last scene, the Royal Reception Hall, in Queen Omar's Hall, was striking, on account of its artistic and elaborate effects.

In the cast reappear several artists who have already won high favour with Lyceum audiences and whose popularity, therefore, is assured. Amongst these is Dainty Doris, the Pretty Polly Perkins of the story, who fulfils very happily and brightly all the requirements of a heroine of pantomime story. All through she acts, sings, and dances with unfailing spirit and unvarying success. Miss Nancey Benyon is a newcomer, but as Crusoe she quickly gained popularity. Her songs included the popular "If Winter Comes" and "My Dear Old Mammy," besides a duet, "Watching," with Polly. Mr. G. H. Asquin was an active and excellent Mrs. Crusoe, and Billy Crusoe had a capital representative in Mr. Billy Caryll, who made quite a character of this amusing ne'er-do-well. A notable song hit of his was "I Want Some Money." Mr. Dick Henderson was well placed as the piratical Will Atkins, Mr. Edward Lavine scored as an eccentric Captain Mainbrace, and in one of the later scenes introduced and was applauded for his neat conjuring act. Mr. Fred Dixon was an agile Friday, with plenty of smart pantomime business. The Brothers Egbert as the bo'sun and mate of the "Saucy Sally" added to the varieties by their well-known act, which is even more wonderful than ever. Another couple who won deserved recognition for their efforts are the Lecardo Brothers, who appear as active members of the crew of the ill-fated ship. Mr. George Green as that knowing dog, Cecil, was a prime favourite with the youngsters. Prominent in the Island scenes were Miss Belle Sylvia as Queen Omar, Miss Molly Vyvyan as Prince Ahmed, Miss Doreen Dearing as the charming Princess, and Mr. Charles Weaver as the Grand Chamberlain. Mr. Norman Astridge was impressive as Davy Jones, and Miss Neta Underwood was a pleasing Fairy Sunwave. There still remains to be mentioned the cleverly trained horse, which displays remarkable equine intelligence.

The pantomime concludes with a comic harlequinade, with Mr. Robert Lecardo as clown, Mr. Herbert Lecardo as pantaloon, Miss Rene Harland as harlequin, Mr. Harry Hartley as policeman, and Miss Amy Charlton as Columbine.

Barrow Footballers at Bath Palace.

By kind permission of Mr. W. S. Pearce, the Barrow footfall XI, on their visit to Bath to re-play their Cup tie match last Thursday against Bath City, attended the second house at the Palace, and thoroughly enjoyed the excellent programme.

Variety Artists' Federation.

Members of the V.A.F. are requested to note that forty-seven death levies are now due upon the 1922 books. Red stamps fifty-two.

FORTY YEARS AMONG THE "STARS."

REMINISCENCES OF A SONG-WRITER.—XI.

By JOHN P. HARRINGTON.

Sixteen or seventeen years ago there was a sudden wonderful demand for certain English singing "acts" in America, and fabulous salaries were currently reported as being the portion of such fortunate artists as succeeded in hitting the fancy of our Yankee cousins.

Vesta Victoria was one of the earliest subjugators of the States at that particular period, and her fine song, "Waiting at the Church," by Fred Leigh and Harry Pether, made her famous from end to end of America, introducing, as it did, a wholly original vein of comedy which made both singer and song a "riot," to use the popular term so dear to the profession.

On a subsequent visit Vesta was also very successful with a song by Ballard Macdonald and Donovan Meher, called "Will He Answer 'Goo-goo'?" which I published, and Jimmy Tate's and my "Queen of the Jujah Islands."

Alice Lloyd's American Triumph.

Alice Lloyd, a most dainty and charming comedy actress and singer, to say nothing of her talents as a dancer, accepted an American engagement, some sixteen years or so ago, and opened one fateful day at a New York vaudeville house.

She elected to sing a tricky little "point" song, "Who Are You Getting At, Eh?" for her opening number, and was electrified by her reception. The enthusiasm of her audience was unbounded, and when she added to her initial offering a "coster" impersonation, "Never Introduce Your Bloke to Your Lady Friend," the whole house went positively frantic with delight. 'Coster" songs were practically unknown to American audiences in those days, and they hailed winsome Alice as the "greatest thing that had happened" in America for a long time.

Of course her renderings of both songs (of which George le Brun was the composer and I the author) were delightfully naive and artistic, added to which the songs themselves, if I may say it, were a cut or two above the native comedy songs of the time.

Both these songs were published in America by the composer of "The Sheik," Ted Snyder, who was then a music publisher in a much smaller way of business than he is to-day.

Alice Lloyd's name, which appeared on the bills on her opening night in a very modest position, next day towered above the theatre on a sky sign in electric letters many yards in length, and she "topped" the bills everywhere, from that day onwards, all the time she stayed in America.

The day following her début Alice Lloyd woke to find herself famous throughout the vast continent of America. The leading newspapers, from New York to 'Frisco, had columns and columns about her talent, her beauty, her dresses, and a score of other interesting subjects connected with the fortunate artist, which made lovely reading matter for us on this side, by whom dear little Alice was so much esteemed and beloved.

Her salary jumped from the more than respectable figure at which she opened to "wealth beyond the dreams of avarice," and for years she has been a "star" in America, not only playing vaudeville but in musical comedy with equal success.

What Marie Lloyd Said.

Her sister, Marie Lloyd, who was also a tremendous favourite in the States on each occasion that she accepted engagements there, liked the country, the audiences, and the majority of the performers very much, but her private opinion of *some* of the American artists was not a particularly high one.

I remember her saying to me on one occasion, in her own characteristic fashion:

"Pinch? They'd pinch your eye-teeth, if they caught you napping! Know what they do? They hear you in New York. Then they get someone to take down your best song in shorthand, and another fellow to dot down the melody. Next thing you hear, they go to Chicago, or somewhere like that, announce 'An Impression of the Popular English Star, Marie Lloyd,' and sing your whole darn song, and copy your dress and all your actions into the bargain. Then, when you get to Chicago yourself, and sing the same song, you leave your audience cold! They say you're not a bit like the pincher's impression of Marie Lloyd! How's that for rubbing it in? And the blessed law of America won't allow you to stop these daylight robbers, even if you want to! Why, there's a girl over there now doing all Maud Allan's dances, including 'Salome,' and calling her act 'An Impression of Maud Allan.' What's more, she's picking up jolly near as much as Maud Allan gets for doing 'em!"

I believe that this laxity of professional business morality has been ameliorated since those bad old days, but it certainly was a lamentable state of affairs that such barefaced robbery should for a moment have been tolerated.

Others Who Made Good.

Distinct novelty in song-offerings was the keynote of success in America for English artists in those days, and another singer who created something like a furore in New York and elsewhere was Lucy Weston, who went there equipped with (among other numbers) two songs by Jimmy Tate and myself entitled "Be Good" and "As I Walk Down the Strand," both of which took all her American hearers by storm from the word "Go!"

Lucy had a demure, modest style on the stage which was particularly her own, and the second-named number, which she sang in the character of a Salvation lass, got all New York raving about her and the song.

She has also long and successfully "starred" in the States, and, I believe, is permanently domiciled there.

Lily Lena and Rosie Lloyd, too, were wonderfully successful in America in their respective styles, whilst the name of Harry Lauder synchronises with, perhaps, the most remarkable success ever achieved by a British vaudeville artist in the Land of Stars and Stripes.

Why Not More Reciprocity?

Taking into consideration the fact that not so many years ago English songs and singers were so keenly enjoyed by American audiences, how is it, one is constrained to ask, that English songs for American consumption have fallen into desuetude, whilst Yankee songs are flourishing like the green bay tree (or a forest of them!) in this country?

Speaking as an English song-writer I certainly think there ought to be a little more "give and take" in this connection between the two countries. Our writers are turning out better songs than they ever did, yet they never—or hardly ever—get a hearing in America. On the other hand, several leading publishers in this country outbid each other to acquire and exploit American numbers!

At one time I had a *clientele* not only of English artists playing America, but also of American artists eager to get my songs to sing in America, simply because they knew I had written some winners for English performers who had "made good" there. One of Clarice Vance's biggest American hits, "Why Do You Do This and That and These, Salome?" was written by me, composed by Orlando Powell, and published in America by Remick.

Why do the artists and publishers of America now leave the English writers so severely alone, whilst the English artists and publishers take the American song writers to their bosoms, and sing and "boost" their effusions into popularity on this side of the "big drink?"

(To be continued.)

"A TRIP TO PARIS."

At Camberwell Palace.

Holiday audiences had a most enjoyable time on Monday at the Camberwell Palace, when a couple of hours' rollicking fun, in E. B. Seener's musical revue, "A Trip to Paris," was provided. To escape the attentions of his nagging wife, Sir Hyam Rich, the Napoleon of Finance, decides to run away to Paris to find fresh excitement, and he gets it in plenty. Fred Shuff occupies the leading rôle, and he makes the Paris escapade a real live joy trip, guaranteed to make the most sedate unbend. His argument regarding a rail ticket with Alphonso, a voluble Frenchman (E. B. Seener), at the very start of the journey, puts the house in merry mood for the rest of the performance. Joe Seener as the butler and Ben Seener as the gardener accompany Sir Hyam on his whirlwind tour, and with Deb Dunia as Lady Rich, Florrie Butler as the daughter, and Ruth Dennis as Carolina, Rich's servant, the whole party engage in antics which do not fail to amuse. It is a sparkling company, and the show was thoroughly appreciated.

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LONDON VARIETY THEATRES.

THE PALLADIUM.

Veterans of Variety.

The Palladium 'verted to variety again on Boxing Day with an especially interesting programme. Among the galaxy of talent billed, there was one item eagerly awaited. This was the concerted scene, "Veterans of Variety," in which Mr. A. de Courville brought back to the footlights some of the favourites of yore. What an array there was; each singing one of his or her most successful songs. Miss Florrie Robina started with "Not in England" (with its hit at the lady bicyclist), then Mr. Charles Lee proceeded to prove that, in spite of his 60 odd years, he is as agile an eccentric dancer and comedian as ever. Next Miss Marguerite Coneille sang "Hallo My Baby." That famous song, "What Ho She Bumps!" brought Mr. Charles Bignall forward, whilst when Mr. Leo Dryden sang "The Miner's Dream of Home," the audience took up the chorus lustily. "What is the Use of Loving a Girl?" with its lilting chorus, was Miss Sable Fern's contribution, and after Mr. Jake Friedman had supplied specimens of his operatic burlesque work and yodelling, Miss Louie Freear, amid much applause, gave "I Want to be a Lady." Mr. Arthur Roberts sang "I'm Living with Mother Now"; Mr. Tom Costello carolled that famous ditty, "At Trinity Church I Met My Doom," whilst there is an impressive and appropriate finale in the shape of Tom Costello's "Comrades," sung by omnes.

At the conclusion, amid scenes of much enthusiasm, the old favourites passed in file across the stage before the curtain. Nothing is neglected to make this show a success. The artists are primarily attired in cloaks which, when discarded, reveal them in their original attire, whilst between the songs a breezy chit-chat is carried on by the corner-men, Mr. Arthur Roberts and Mr. Tom Costello.

The remainder of the programme was all that the huge holiday audience could desire. The ball is set rolling by Les Bastiens, a group of droll acrobats and contortionists, whilst Mr. Percy Honri contributes a selection of music on his concertina which ranges from Luigini's "Ballet Egyptian" to that popular fox-trot, "Caravan." Then there is Mr. Sam Mayo, in his familiar dressing-gown, but with his latest songs at the piano, including that very well-written number wherein he apostrophises a bottle of Johnny Walker.

The first appearance in England is made by Ratoucheff's Seven Russian Lilliputians, described as the smallest actors in existence. Their ages range from 19 to 32 years ,and their heights from 2ft. 2in. to 3ft. 4in. Although dwarfs, they succeed in avoiding that element of the grotesque which usually occurs in items of this type. Indeed, a ballet they danced is a charming little affair, in which all concerned showed no little ability, both as dancers and mimes. Scenes from "The Merry Widow" were also included in their work on Tuesday.

The programme is completed by Lorna and Toots Pounds, in a new repertoire; Mr. Wilkie Bard, in his latest highly amusing number, "The Bailiff"; Miss Dorothy Varick, with her delightful songs at the piano; the O'Gorman Brothers, those arch-perpetrators of comic patter; and Mr. Charles Austin's recently produced sketch, "Parker's Burglary," in which the merry Charles got everybody roaring.

"THE WINDMILL MAN."

At the Victoria Palace.

The Windmill Man	Oswald Waller
The Tutor	Fred Russell
The Governess	Kitty Kirwan
John and James, the Footmen	Messrs. Downes and Langford
Spot, the Dog	Jack Renshaw
The Prince	Ruby Hilary
The Princess	Averil Haley
Doody	Beatrice Galloway
Street Arab	Arthur Harding
A Cripple Boy	Kate Snow
His Sister (Madge)	Joyce Templeton
Fairy Messenger Boy	Betty King
Major General Tabloid	Edward Lingen
The King	Arthur Law Raynor
The Queen	Marjorie Hicklin
The Mad Gardener	Bert Coote

"The Windmill Man," by Frederick Bowyer, with music by Alan Gray and Albert Fox, and produced by Bert Coote, proved so successful at the Victoria Palace last Christmas that it has been revived at the same house.

The smallest child can readily appreciate every line and every action in this charming fantasy, and, it is to be hoped, swallow the moral pill enclosed within the really luscious coating.

The story, it will be remembered, tells of a very wayward couple, a youthful Prince and Princess, who in their parents' absence behave very badly, but are deservedly punished by the Windmill Man, who is a wizard, and brings the young people to their senses by subjecting them to some very unpleasant experiences.

Mr. Bert Coote has not provided himself with a "fat part"—on the contrary, we should have liked some more of his irresistible Mad Gardener. Mr. Oswald Waller is a picturesque and imposing "Windmill Man," and acts cleverly throughout. His singing is quite a feature of the show. Mr. Fred Russell does well as the rotund and spectacled schoolmaster, and Miss Kitty Kirwan makes a quite severe Governess. "Spot," the dog, is capitally undertaken by Mr. Jack Renshaw, and is all a dog should be and a little more in "Toyland," because you press a button and he becames a cat, a monkey, and even Charlie Chaplin! Miss Ruby Hilary, as the Prince, and Miss Averil Haley, as the Princess, are as self-assertive and defiant as only naughty children can be; that is to say, they play their parts well. Miss Beatrice Galloway as "Goody," a very little person with a very big grievance, is responsible for many a laugh.

One of the hits of the show is made by Mr. Arthur Harding as "Bert"—his song and dance, "Once a Year," reveal exceptional talent. The Cripple Boy of Miss Kate Snow has all the pathos of the part, and his sister Madge is sympathetically enacted by Miss Joyce Templeton, who sings a pretty "Fairland" number. Miss Betty King is a dainty and vivacious Fairy Messenger Boy. Mr. Edward Lingen, as Major-General Tabloid, only appears in one scene, but therein gives ample evidence of his skill. Mr. Arthur Law Raynor and Miss Marjorie Hicklin, as the King and Queen, are graciousness personified, and Messrs. Downes and Langford, as the Footmen, are quite a success.

Special mention must be made of the music, which is tuneful throughout, the ear-haunting "Windmill" song particularly so, and the dancing so beautifully arranged by Miss Italia Conti; Archie Webb, Fay Martin, Ella Lowes, Beatrice Galloway, Trixie Hayter, and Phyllis Leighton doing particularly well.

"WHERE THE RAINBOW ENDS."

At the Holborn Empire.

A prominent place in popularity among the Christmas productions will be taken by Mrs. Clifford Mills' clever piece, "Where the Rainbow Ends," which this year is being presented by Mr. Charles Gulliver and Miss Italia Conti every afternoon at the Holborn Empire. The war has given added significance to the play, for the spirit of patriotism which it seeks to inspire was fully reflected by the British nation in the late great struggle.

Opportunity was taken at the dress rehearsal on Saturday to invite the children of the neighbouring Orphanage and other youngsters, and the cheers and laughter which the performance won were a gratifying assurance of success in store. The piece has the advantage of an elaborate setting, the Lake at the End of the Wood and the Dragon's Castle being particularly admirable specimens of stagecraft.

The Crispin Carey this year is Neil O'Brien, a comely and well-spoken boy, though not quite strong enough for the part. Rosamund has also a prepossessing representative in Eileen Orton, who acts charmingly and speaks quite prettily enough to dispense with the affectation which marked her opening lines. Teddy Hayward acquits himself creditably as John Blunders, and a distinct hit is made by Medeleine Robinson, a dainty Betty Blunders, with an unmistakable sense of humour. Nigel Clarke is a truly martial St. George, with an inclination to be over-anxious, and Mr. Gordon Bailey, able actor and admirable elocutionist, is a perfect embodiment of the Dragon King. Mr. Norman Shelley doubles the rôles of M. Bertrand and the Slacker, and is thoroughly effective in both, and another double is that of the parts of the Genie of the Carpet and Captain Carey, in which Mr. Ernest Hare is equally good. Miss Grace Seppings, who has the distinction of having played in every production of the piece, acts with emotional skill as Mrs. Carey. Gabrielle Casartelli, as the Will o' the Wisp, is quite bewitching, and the dance of Kathleen Burt as the Spirit of the Lake is artistic. Mr. Bertram Murray and Miss Nellie Bouverie develop the comic possibilities of Mr. and Mrs. Flint; Arthur Schropfer, as the Page Boy, is amusing, and Teddy Hayward is eloquently expressive as Cubby. Iris Howard is to be commended for her song in Act 1.

Roger Quilter's music—well played by the orchestra—is a joy throughout.

HAMMERSMITH PALACE.

There is a first-class holiday programme here this week. Georgie Harris scored with his sailor song, "A Life on the Ocean Wave," "that is the life for me," and as an encore "Aubrey the Strawberry." Grace Cunard is a very versatile young lady and does excellently as vocalist, dancer and juggler. Billy Bennett is very popular as a burlesque humorist. Carda and Noel have fine voices, and gave selections from grand opera, much to the enjoyment of the audience.

Jock Mills, the Scotch humorist, with his many really funny jokes, and his song "The Day That I Wed Mary Will Be a Happy Day for Me," was heartily acclaimed. The Saschoff Troupe of Russian Dancers, seven in number, are responsible for a much-appreciated act. The opening chorus is given before an illuminated cloth of a Russian palace; the second scene is inside the same, and the troupe treat us to some fine samples of Russian dancing. Esta Stella is, as always, a delightful artist; and Lily Lena is also very popular. Pic and Alf give a good turn and are very original; and that popular and entertaining couple, Daly and Healy, completed.

On Saturday Walter Allen—who was supporting Harry Green in "Welcome Stranger" and previously in "The Cherry Tree"—sails for America, and will be accompanied by his sister, Mrs. Donnelly. They stayed with Mr. and Mrs. Fred Duprez at Westgate for the holiday.

"OLD KING COLE,"

At the Putney Hippodrome.

Fairy Goodsoul	Pansy Hooper
Lord Paabo	Jack Davey
King Cole	Scott Gordon
Queen Cole	J. Clare Ellis
Prince Spartele	Empsie Harlow
King Coke	Harold Stroud
Princess Melody	Queenie Scott
Twinkletoe	Babs Benson
Harmony	Erna Ollson

The pantomime presented for the first time by the Alex Productions at the Putney Hippodrome last week had for its foundation the story of Old King Cole, the merry pipe and bowl loving monarch who had three fiddlers. We did not see all of them at Putney. The economy axe had no doubt been applied in the kingdom of Coaltania, but the one who was left was a host in herself (Miss Erna Ollson). Unfortunately King Cole had borrowed ten sacks of coke from King Coke in wartime "to keep the home fires burning." These sacks had to be repaid, and how King Cole and his merry subjects did it, the panto. story melodiously and picturesquely explains. From which it will be gathered that the pantomime is both melodious and pretty. Also it is a bright, jolly show, for which thanks are due to Mr. Scott Gordon, the author and producer. The pick of the songs are "April Showers" and "Rose Marie of Normandy," and premier honours among the scenic splendours are shared by the Fairy Glade (with its excellent ballet) and the final carnival (with its gorgeously attired revellers), where everything ends happily.

Amusing scenes there are in plenty. One of the best is the one where King Cole and his strong-minded spouse go to a picnic, whilst a novel set is the glimpse of old London Town, with its wayfarers and customs. A very capable cast keeps things going in great style. Heading the list is Mr. Scott Gordon, a comedian of much resource, who enacts the bibulous monarch. It is laughter all the time while he is about. Supporting him in the comedy line is Mr. J. Clare Ellis, a capital dame comedian, who plays the ace to Cole's king, whilst further comic aid in sundry scenes is lent by Mr. Jack Davey as Lord Paabo. There is, of course, a principal boy, and a fine dashing figure Miss Empsie Harlow makes of him. Miss Harlow also proves herself to be no mean vocalist, particularly in the duet, "April Showers," where she joins forces with Miss Queenie Scott, who, as Princess Melody, not only capably fills the exacting rôle of principal girl, but puts in some clever child studies into the bargain. The remaining principals are Miss Pansy Hooper, a melodious Fairy Goodsoul, who includes that difficult song, "Nightingale of June," in her contributions; Mr. Harold Stroud, another vocalist of parts, and Miss Erna Ollson, the lady fiddler before-mentioned. The dancing is deftly executed by the Ida Lille Quartette of Dancers and a diminutive première danseuse in the person of Babs Benson. The musical director is Mr. F. G. Snell, and it should be added that the pantomime had a very hearty reception.

"DICK WHITTINGTON"

At Islington Empire.

A thoroughly bright, lively show, with plenty of popular melodies and droll business, Frank Eden's pantomime is well suited to the tastes of all comers. The story fellows on conventional lines, with some effective embellishments and gorgeous staging. Miss Dorma Morgan is an attractive, sweet-voiced Dick, dashing and debonair, with a good ballad, "Hiawatha's Melody of Love," and "Shuffling." Miss Lily Eyton as Alice Fitzwarren is bright, alert and comely, and sings "If Winter Comes" charmingly. Claude Gardner as Idle Jack is a mine of humour in himself, and always contrives to keep the ball of fun rolling. Ellis Carlyle as Liza, the cook, is a quaint figure of fun, his ditty, "So Refined," being capital. Melford and Dodd do yeoman service in the comedy line, and are always to the fore in the fun-making. Miss Janette Lind and Messrs. Charles Gordon and Will Merritt, a capital gymnastic cat, also do well. Miss Ruth Hemming also deserves mention as Capt. Swanker, with song.

A particularly pleasing and sweet-voiced fairy queen, "the spirit of the chimes," sings "That's How I Believe in You" delightfully.

The big scene is Highgate Hill, the home of the fairies, and it is very beautiful. The touch of fancy and gossamer imagination is most effective. The dancing and pierretting of Mlle. Ethel Pekova, the premier danseuse, is delightful, and Mlle. Elaine Lett'or ably seconds her efforts as a character dancer in the butterfly ballet arranged by Frank Eden and invented by Mlle. Nini Espinosa. Again, in the grand Palace of Morocco, Ethel Pekova, Elaine Lett'or and corps de ballet win golden opinions with their charming dancing, and the singing of the favourite "Sheik of Araby" by Miss Eileen Connelly is very well received. The book by Fred Terriss and the music by Norman Clive are worthy of all praise.

The sudden indisposition of the stage manager—Bob Russell—at Stratford last Monday week did not upset the working of the programme as it might have done, as we observed that Jack Somers, the genial manager here, was dividing his time back and front. Jack is now commencing his third year at this house.

CIRCUS AT OLYMPIA.

Fine Programme and a Fun Fair.

That flower-decked relic of a pagan age, the Earl of Lonsdale, revealed himself in a new character at Olympia, whither the circus has come again. As the spokesman of every young and old urchin, he shook Whimsical Walker by the hand and bade the septuagenarian clown welcome to the sawdust. He confessed that when he was a youth he joined a circus and travelled with it for a season—so he knows how clean, how healthy, how communally loyal is the life of the circus. But there is a more important clause in Lord Lonsdale's cachet.

Lord Lonsdale is a dominant figure in the Society for the Prevention of Cruelty to Animals. He is also the formal president of the circus. We have heard a great deal lately of the case of the performing animal. It is not lightly to be dismissed. We have never endorsed the statement that it is "all done by kindness," nor seen jocularity in the phrase. On the other hand, buckets have been filled with sentimental slop—to which Lord Lonsdale adds a salt of common sense. He knows many tricks of which animals are not only capable, but which they eagerly learn. He has guarantees that such tricks only will be cultivated at Olympia; none that might involve cruelty.

We know Bertram Mills well enough to have encouraged no doubt. But what a fine thing for Olympia to have this "praise from Sir Hubert." And now the circus may go ahead; now tens of thousands of happy children may indulge their laughter at the largest and most mirth-provoking group of clowns assembled in London within memory, or gaze with wonder and amazement on feats of horsemanship, gymnastic skill, juggling. The entertainment is ample and varied. Outside the circus the wilderness of Olympia is filled by every conceivable side-show.

We have got used to Hippodromes, throughout England, without horses, but here are horses in a plenty, and educated animals of many another kind—six Indian elephants, which Mesdemoiselles della Cassa exploit, with three piebald horses to keep them company; Captain Leyland and his troupe of sea-lions; Miss Nomano, with twenty cockatoos and parrots.

When one reads the names of the Schumann Brothers again and again in the programme, he is assured that the quality of the equestrianism is safe in the hands of this famous family from Sweden, as we are carefully reminded. Willy Schumann is the director. There are liberty horses and school horses in plenty; there are wild-looking Indian riders; there is picturesque Baptiste Schreiber on the white horse of romantic record.

That truly amazing juggler, Rastelli; the Alexines, trapeze artists of rare skill and daring; the Majarcs and Brother, wire-walkers; the Victorias, in a comedy cycling act; the Sutcliffes, pipers and dancers; Pimpo, Doodles, and a cluster of clowns—one might fill a column with the mere enumeration of the wonders of the circus, and still write a volume of description.

MUSIC HALL LADIES' GUILD.

Children's Christmas Party.

There were festive doings at The Horns, Kennington, on Wednesday of last week, when a host of children, sons and daughters of "pros." who had seen better days, some of them, and others of those whom the profession had treated more kindly, were entertained by the Music Hall Ladies' Guild to dinner, tea, entertainment, games, and to the most wonderful Christmas-tree even Father Christmas has produced. We think the venerable "Beavered" gentleman must have a soft corner in his big heart for professional "kiddies," judging by the gifts they received, but one got quite near the heart of things when one realised the indomitable energy of the Guild's hon. organising secretary, Mrs. Chas. Coborn, and treasurer, Miss Lottie Albert, who, rumour says, were up to a very late hour the previous evening helping the aforesaid Santa Claus with that tree. Besides these two ladies, we noticed at the party, doing their best to make some children happy, Miss M'Lita Dolores, Miss Louie Vere, Mr. and Mrs. Chas. Kasrac, Mr. and Mrs. Hyams, Mrs. Gintaro, Mr. and Mrs. Magini, Miss Irene Rose, Miss Lane, the Rev. Donald Hole, the Rev. Kingsbury, and Miss Clark, of the Actors' Church Union; Mrs. Nat Day, the Misses Alice Chaver, Josie White, and Queenie and Ettie Osborn.

The entertainment that was given on the stage was provided by the children themselves, and here Mr. Chas. Kasrac proved his worth as a stage manager, and also, we must add, as a "front-of-the-house" manager as well. This entertainment was a revelation really of "heredity." Little Miss Yettmah's "feats of magic" was an outstanding example of this. Other "turns" included May Cohen, who gave a very clever recital and impressions; Master Roche, in a "cowboy" number; Violet Young, who sang sweetly "Peggy O'Neil"; "Daffodils" from Miss Roche, a "silver lining" song from Miss Harvey; a duet, "I'd Like to Fall Asleep and Wake Up in My Mammy's Arms," from Alice and Arthur Crisp; Master Laware and Harry West, who both sang "The Sheik of Araby"; and Little Miss Osborn, who recited beautifully "The Little French Dog."

"BABES IN THE WOOD,"

At Shoreditch.

Robin Hood	Florence Guest
Maid Marian	Renda Rudd
Baron Gingertop	Sam Rayne
Maggie Drylips	Arthur Maynard
Persy } the	Rene Queen
Sissy } Babes	Eileen Queen
Spitfire William	Stanford and
Gentle Herbert	Allen
Will Scarlet	Gracie Holmes
Marjory Dawe	Mona Langford
Sparkey Bass	Norman Langford
Fairy Sunshine	Sadie Earle

Ventom Swift's pantomime at the Shoreditch Olympia, which is a great success, follows faithfully the customary lines of the time-honoured story. The introduction of Robin Hood and Maid Marian provides a pretty interlude, and incidentally many pretty songs and duets. "Praying and Dreaming of You," for instance, is beautifully sung by Robin Hood. "What Happens After the Ball," sung with arch expression, followed by a pretty skipping-rope dance by Maid Marian. Indeed, there is a rare and refreshing sprinkling of popular songs and dances scattered throughout the show. Miss Florence Guest makes a first-rate principal boy, bright, alert, handsome, debonair and sweet-voiced. Maid Marian has a comely, vivacious representative in the shapely person of Miss Renda Rudd. Sam Rayne is well to the fore in all the fun-making, and as a comical villain he is great. He is ably seconded in the fun department by Stanford and Allen as Spitfire William and Gentle Herbert, the wicked robbers; and in the feminine line Mona Langford does good service in this respect as Marjory Dawe. A capital dancer is Arthur Maynard as the nurse, Maggie Drylips, makes a quaint, amusing figure of fun. Renee and Eileen Queen are a delightful pair of babes. Gracie Holmes as Will Scarlet, Robin's trusty henchman, acts with sprightliness and grace. Sticky Stout—or is it Sparkey Bass?—"a lad of the village," is comically portrayed by Norman Langford with a droll song. Sadie Earle is an attractive Fairy Sunshine. J. S. Fisher's Ten Romps, including the babes, do good service. Sam Rayne's ripping song, "Lil of Killarney," deserves special mention. The scenery is first-rate, especially good sets being the village of Dingle Dell, a woodland glen, Sherwood Forest, and the Palace of Syncopation. "On the Road" is sung by Maid Marian with plenty of sparkle. "Muldooney's Christening," by the Baron, is a fine comedy effort. "Down the Stream of Memory" is sung by Robin Hood, whose powerful, melodious voice is most pleasing. The school-room scene is truly comical.

THE WORLD'S FAIR.

A Jolly Christmas Show.

One of the Islington institutions associated with the Christmas season is the World's Fair at the Agricultural Hall, under the experienced direction of Mr. T. E. Read. There is no holiday resort in the metropolis which presents so many varied attractions as the Fair, for in this capacious building are to be found rows of sideshows, each of which presents its own special attraction. The circus is here again, for what would a fair be without a circus?—and, carefully organised by Mr. J. Swallow, performances are given three times a day. The programme consists of the usual specialities, in which figure lady performers who display both skill and grace in their work; there are smart acrobats and highly trained ponies, dogs, &c. And, of course, there is the troupe of clowns who are responsible for that comic business without which no circus could be considered complete. These performances are as well patronised as ever, and all the familiar features are greeted with much applause. The sensational aerial act is a sight that is always eagerly awaited, and the numerous sideshows, all of which contribute to the fun of the fair, include the big wheel, a cake-walk, and a joy-slide. Lockhart's Performing Elephants are here again, and so, too, is the zoological collection which belongs to Mr. G. Tyrwhitt-Drake, F.Z.S.

As usual, a special floor has been laid for an extensive skating-rink, where the patrons of this healthy pastime enjoy themselves to their hearts' content. For the patrons of dancing there is the well-arranged ballroom, a centre of attraction for the many followers of Terpsichore. The World's Fair, which promises to be as successful as any of its predecessors, remains open until Feb. 3.

This palatial cinema is, we hear, within the next week or so to change hands. The resident manager, Billy Stewart, will continue to carry on as in the past, he being entirely responsible on the managerial side, and also for booking of films. Before Billy entered the film world he was associated in his early days with Fred Karno, and played in the same company with Chas. Chaplin. Later he joined Vernon Watson as his manager, and played "Ernest" from the conductor's chair in the Frank Tinney act. For this week a special programme has been arranged, to include a Fox super production, "Cinderella of the Hills," with Barbara [illegible]

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ISLINGTON EMPIRE.
"THE SLEEPING BEAUTY,"
Featuring
ETHEL HOLDEN.
A. G. SPRY.
VERA WRAY.
LARRY KEMBLE.
DOROTHY EWINS.
Matinees, Wednesday and Thursday, at 2.30.

6.30 GRAND, Clapham J. 9.0
"DICK WHITTINGTON,"
Featuring
DORMA MORGAN.
LILY EYTON.
CLAUDE GARDNER.
ELLIS CARLYLE.
MELFORD & DOOD.
Matinees, Wednesday and Thursday at 2.30.

6.30 CAMBERWELL PL. 9.0
Lew Lake Presents
LES ROUGES ET NOIRS
in
"SPLINTERS OF 1922."
Featuring
HAL JONES and REG STONE.

6.30 WILLESDEN HIP. 8.45
ESTA STELLA.
CHAS. R. WHITTLE.
DALY & HEALY.
HAYMAN & FRANKLYN.
GEORGE D'ALBERT.
THE IMPERIAL TRIO.
DAN HARLOW.
RENE.

6.30 SHOREDITCH OLY. 9.0
Albert de Courville's Enterprises, Ltd.
Present
"SMOKE RINGS,"
A New Revue in 18 Scenes,
Featuring
SYD HOWARD.
NAN C. HEARNE.
ARTHUR RISCOE.

6.30 HAMMERSMITH PL. 9.0
TUCKER.
TEX McLEOD.
FYNE & HURLEY.
RUTH ASTOR.
GEORGE D'ALBERT.
BILLY MAHER & CO.
MARION DAWSON.

6.30 PUTNEY HIPPO. 9.0
WILSON HALLETT.
JACK LANE.
JANE CROFT.
DALY & HEALY.
GEORGE LEE.
GEORGIE HARRIS.
NINA MARTIN.

6.30 POPLAR HIPPO. 9.0
PERCY HONRI.
O'GORMAN BROS.
DUNCAN & GODFREY.
JOCK MILLS.
SELBINI DUO.
THEO WARD.
FRANK H. FOX.
FRANK MAURA.
NATLEY SISTERS.

6.30 WOOLWICH HIP. 8.45
ERNEST HASTINGS.
ZETTA MOR.
THE O'GORMAN BROS.
AUSTIN RUDD.
HERBERT LEE.
ARA & ZETTA.
ASHLEY SISTERS.
THE ZANFRELLAS.

6.30 COLLINS'S. 9.0
DOROTHY MULLORD & COMPANY
In the Popular Drama
"A MOTHER SHOULD TELL."

FROM THE PROVINCES.

NOTES AND NEWS OF TOURING PLAYS.

ABERDEEN.

H.M. THEATRE. — P., Robert Arthur Theatres Co.; A. M., Mr. H. Adair Nelson; M. D., Mr. Joseph D. Rodgers.—Macdonald and Young are presenting the light opera, "Irene."

TIVOLI.—P., Tivoli (Aberdeen), Ltd.; A. M., Mr. Henry Godwin.—Macford, illusionist; Anderson and Nash; the McLean Twins; Rene and Renard; Ted Waite; Clark and Kelly, Ellis Drake and Co.

PALACE.—P., Tivoli (Aberdeen), Ltd.; A. M., Mr. Alex. Lamont.—Harry McKelvie presents the panto., "Peter Wilkins."

ACCRINGTON.

PRINCES THEATRE.—R. M., Mr. Fred W. Green.—Constance Binney and Fay Compton in "The Bill of Divorcement," is the principal attraction here.

NEW HIPPODROME. — R. M., Mr. Donald O. Clark; Mus. D., Mr. Fred H. Jackson.—The White-Aways Concert Party are the leading feature here, and prove a clever and entertaining troupe of artists. Con Ingham and company appar in a comedy sketch, "Misery O.K." Masu and Yuri are seen in a Japanese speciality act. Alma and Stanley, versatile artists, are well received; and Rebe Kesslova, the gipsy violinist, is exceedingly popular.

BELFAST.

ROYAL HIPPODROME.—G. M., Mr. George Dobler; Mus. Di., Mr. W. L. Richards.—The leading attraction is provided by Harry and Burton Lester's Ten Cowboy Syncopators, described as a Western musical round up, an act which has proved most successful. An extraordinary performance possessing all the elements of mystery is presented by Amac, assisted by Mlle. Velma. Mr. Arthur Woodville, versatile comedian is always up to date; and an act of undoubted merit is submitted by Pipifax and Partner in "Humpsti-Bumpsti." Also appearing are Miss Vera Hind, a charming comedienne; Jolly Johnnie Jones (the stage-door Johnnie); Lawson Fraser, character comedian and Frances Kinders, in songs and dances.

ALHAMBRA THEATRE.—G. M., Mr. H. Houston.—The vaudeville element here is sustained by Rolovoa Bros., in their comedy skating act, introducing "The Human Top."

COLISEUM THEATRE.—G. M., Mr. W. Gibson Bradley.—Morron, an exceedingly smart entertainer, appears here nightly.

BILSTON.

ROYAL HIPPODROME.—P., Edwin C. Jazon; R. M., Mr. Arthur Holland.—The musical extravaganza, "Dream Boats," presented by Jimmy Hill and company. Specialities are provided by Peggy Dale, King and Lawrence, Hilda Leonard, Sisters Roy, Jimmy Hill, and Tom Wana.

BIRKENHEAD.

ARGYLE THEATRE.—S. P. and M., Mr. D. J. Clarke; A. M., Mr. H. O'Neill; Mus. D., Mr. I. Whitelock.—Excellent business is being done a strong variety company introducing Willie Lancet and company in the comedy sketch, "Willie Comes Home"; Haley's Juveniles; Tom Clare at the piano; Scott Saunders, comedian; Carr and Hamill, novel musicians; Clarence Bleasdale, Scotch boy vocalist; Le Dair, comedy conjurer; and Brown's Royal Bioscope.

HIPPODROME.—S. P. and M., Mr. D. J. Clarke; A. M., Mr. Chas. Eastwood; Mus. D., Mr. J. Whitelock.—Mr. Clarke's "family week" is the attraction here. The programme consists of a variety of circus turns, including horses, ponies, mules, performing geese, equestrians, clowns, acrobats, jugglers, and gymnasts, who provide clever and seasonable entertainment, to the great enjoyment of large audiences.

BLACKBURN

THEATRE ROYAL. — P., Northern Theatres, Ltd.; R. M., Mr. Stanley Hopt; Mus. D., Mr. Fred Taylor. — Joseph O'Mara's company in grand opera. They are presenting "Mignon" for the first time in Blackburn on Friday.

PALACE THEATRE.—P., Macnaghten Vaudeville Circuit; R. M., Mr. Arthur Burton; Mus. D., Mr. Edward Bartle.—Tom E. Hughes, "the rag-bag of variety," and a tremendous favourite at this hall, heads a capital bill this week, and has excellent support from The Four Lafittes, The Adams Duo, Haywood and Hay, Jan de Martell, Miller and Phlora, and Paul Witt and May Stevens.

BLACKPOOL.

OPERA HOUSE.—R. M., Mr. Jno. R. Huddlestone; A. M., Mr. W. T. Russell; Mus. D., Mr. J. H. Greenhalgh.—D'Oyly Carte Company, in Gilbert and Sullivan opera, opened a fortnight's season on Christmas Day.

GRAND THEATRE.—R. M., Mr. George Harrop; A. M., Mr. T. Hopcutt; Mus. D., Mr. T. Southworth.—George Grossmith and J. A. E. Malone's company in "The Cabaret Girl," opened on Christmas Day, and will stay two weeks. Cast includes Margaret Campbell, Harold Bradley, Percy le Fre, &c., &c.

PALACE.—R. M., Mr. George Harrop; A. M., Mr. Fred Waller; Mus. D., Mr. Frank Jepson.—The variety programme is headed by G. S. Melvin, Jack Edge, Kharum, the Persian pianist, the Eddys, &c.

BRADFORD.

ALHAMBRA.—M. D., Mr. Francis Laidler.—Winston's Water Lions and Diving Nymphs, Harold Walden, Dippy Diers, Three Nitos, Hal Wright, Theda Sisters and Thelma, Dorothy Darlington.

BURNLEY.

EMPIRE. — P., Victoria Opera House, Ltd.; M. D., Mr. W. A. Buckstone.—Ernest Dottridge's company present "Sammy in Society." Arthur White excels in the title-rôle, Jack Dalgeith and Gertrude Kaye are the chief songsters, and Dolly Dubois and Jeff Cameo are the featured dancers. Mr. T. E. Conover partners Mr. White in the leading rôles.

BURTON-ON-TRENT.

OPERA HOUSE.—P., Exors. of H. G. Dudley Bennett (decd.); L. and B. Ex., Mrs. H. G. Dudley Bennett; A. M., Mr. Ernest A. Rowe.—Will Dalton presents the pantomime, "Goody Two Shoes."

ANGLESEY PALACE.—S. L. and Mr., Mr. H. Smith.—Relwyskow, wrestler; Billy Rejane and Betty, comedy and eccentric dancing act; Eddie Read, comedian and dancer; Kismet and Lady, Egyptian magician; Joe Cockson, ventriloquist; Florence Chandler, soprano; Tom Bracewell and his wonderful Dolly.

BUXTON.

HIPPODROME. — L., Buxton and High Peak Entertainments, Ltd.; R. M., Mr. Clifford Slater; Mus. D., Mr. Arthur Stewart.—Varieties in singing, dancing, humour, &c.; pictures, topicals, go-as-you-please competition.

OPERA HOUSE.—P., Buxton Gardens Co., Ltd.; Sec. and G. M., Mr. F. A. Hastings; Mus. D., Mr. G. F. Burgiss.—George Edwardes' company present "A Southern Maid," second return visit.

CAMBRIDGE.

NEW THEATRE.—M. D., Mr. W. B. Redfern, J.P., D.L.; R. M., Mr. P. R. Adams; Mus. D., Mr. I. Gilby Briggs.—George Grossmith and J. E. Malone present "Sally."

CHELTENHAM.

THEATRE AND OPERA HOUSE.—L., Mr. Robert Redford; G. M., Mr. H. Oswald Redford. — Pantomime, "Babes in the Wood."

COLISEUM.—P., Messrs. H. G. Beard's Theatres, Ltd.; B. M., Mr. A. H. Greenland.—The Sydney Syndicate's "There You Are, Then," is the Christmas fare here, featuring Teddy Morris. The Alabama Jazz Band is a big feature.

COATBRIDGE.

THEATRE ROYAL. — P., Coatbridge Entertainments Ltd.; G. M., Mr. Graham; R. M., Mr. Jack Blair; Mus. D., Miss E. Wyper.—The Llewellyn's Enterprises present "Oh, Harry!" revue.

DERBY.

GRAND THEATRE.—L., Vint's Theatres, Ltd.; M. D., Mr. Leon Vint; G. M., Mr. Walter Bellian; Mus. D., Mr. W. Harold Fairholm.—The Grand Theatre pantomime "Aladdin" opened on Boxing Day to crowded houses. Kitty Franklin and Clarice Chesney sustain the principal girl and boy parts, and Joe Young leads the comedy element.

HIPPODROME.—P., Derby Theatre of Varieties, Ltd.; M. D., Mr. David G. Bliss; G. M., Mr. Ernest A. Vincent.—Gilbert Payne's pantomime, "Dick Whittington," opened here on Boxing Day, and early indications promise a successful run. Gilbert Payne as Idle Jack and Kitty Storrow as Dick head a strong cast.

PALAIS DE DANSE. — P., Palais de Danse (Derby), Ltd.; G. M., Mr. Wm. B. Travers.—Nights of gay revelry are promised at the popular Palais during the festive season, and surprises galore are in store for the patrons.

DEWSBURY.

THEATRE ROYAL. — P., Northern Theatres Co., Ltd.; R. M., Mr. Perci Leonard; Mus. D., Mr. V. S. Chapman.—Mr. Bert Grapho presents his pantomime, "Beauty and the Beast."

EMPIRE.—P., Messrs. G. W. and G. E. Smith; G. M., Mr. Geo. E. Smith; R. M., Mr. E. J. Jackett; Mus. D., Mr. E. G. Summerfield.—Stewart Morton, assisted by Maisie Wood, in coon character studies; Les Nosellas, in Parisian novelty; the Reegoes, arobatic firemen; Bros. Lennard, vocal and patter comedians; Agnes York, vocalist; Alf. Thomas, peal of frivolity; Musical Burglars, in music and burlesque.

DONCASTER.

ARCADIA.—P., Arcadia (Doncaster), Ltd.; R. M., Mr. F. G. Ingleby.—Douglas Steward and Felgate King present "Charade," including Molly Stoll and Douglas Steward, and the Mayfair Quartette.

GRAND THEATRE.—P., The Palace Theatre (Doncaster), Ltd.; R. M., Mr. F. Haming.—Will Bland, and his Magical Maids; J. A. Power, Scotch humorist; Walton Bros. and Wray, the modern entertainers; Bobbie Thornton and a Bag of Tricks; Jack Boot, comedian, assisted by Gaby Lee; Dechelette, pianoforte virtuoso; Jeavon and Jena, conversational athletic speciality.

DOVER.

ROYAL HIPPODROME.—M. D., Mr. S. W. Winter; M. C., Mr. W. Medhurst; R. M., Mr. H. Tindell.—Jack Arnold's Co. in "Aladdin."

KING'S HALL (PICTURES).—L., Harry Day Amusements; R.M., Mr. Robert Fisher. —John Kerridge, tenor.

DUNDEE.

KING'S.—P., Dundee Theatres, Ltd.; M. D. and L., Mr. W. Firth; D. and M., Mr. J. H. Oakden; Mus. D., Mr. Wm. Hartley. —The pantomime, "Peter Wilkins," was produced here on Christmas Day.

VICTORIA.—P., Mr. Robert Saunders; G. M., Mr. W. H. Blackman; Mus. D., Mr. Francis P. Phillips.—Mr. Herbert Mansfield concludes a successful four-weeks' season here with an excellent production of "The Yellow Ticket." As Baron Andreyeff, Mr. Mansfield plays with admirable ease and finish; Miss Jayne Gray deserves unstinted praise for her rendering of the trying rôle of Anna Mirrell, the alternate phases of the character being extremely well depicted; the Count Nikolai Rostov of Mr. Vernon Kingsley, the Zoubatoff of Mr. St. George Frere, and the Julien Rolfe of Mr. Atholl Douglas are all very capable studies, and the other parts are all filled most efficiently.

TIVOLI.—P., Mr. W. S. Edward.—Appearing here are the Four Maxwells, in vocal and dancing act, and Jack Toft, comedian.

LA SCALA.—R. D. and M., Mr. A. G. Brown.—The attraction here is Mary Pickford in "Little Lord Fauntleroy." The Scala orchestra (under the direction of Mr. F. Routledge Bell) contributes a particularly pleasing programme.

Kinnaird.—P., Messrs. Hamilton Bros.; M., Mr. Victor Hamilton; Mus. D., Mr. Arthur Loseby.—A seasonable attraction here is the pantomime, "Jack and the Beanstalk," featuring the Foy Kiddies.

CAIRD HALL. — William Hamilton's 1922-1923 Diorama opened a two week's season here on Christmas Day. There is also a strong variety company, including the Soga Trio, Japanese artists; Bonelli, novel Italian musician; the Cowper Bros., comedy jugglers; the Carylls and Chorister, in musical themes; and George Hunter, elocutionist.

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EASTBOURNE.

DEVONSHIRE PARK THEATRE.—Sole Lessees, Messrs. Murray King and Clark; G. M., Mr. Douglas Gordon; A. M., Mr. George E. Godwin.—Murray King and Clark's pantomime, "Mother Goose," was produced on Tuesday, Murray King himself sustaining the name-part, with the support of Wyn and Ivy Adams, Stainton Clark, Fanny Dash, Grace Thring, Vera Fancy, Jack Pollock, Charles Burwash, Frank Thompson, Chris Horn, George Grogie, Harold Montague, Mabel Godwin, Ernest A. Duval, and Archie Watts. The specialities include Ginnett's "Rejected Remounts" and Frank Eden's "Golden Egg" ballet (with Henrietta Laberti and Nena Verdi as principals). The augmented orchestra is under Fred Seymour.

PIER THEATRE.—M. & Sec., Mr. H. Owen Taylor.—Harold Reading and Ernest Davey present "Dick Whittington," with a cast comprising Eunice Maude, Lily May, Fred Wynne, Harry Carr, Ralph Wells, Harry and Charlie Ottway, Alex. Dane, Queenie Torna, Daisy Stanton, Geoffrey Littler, and Chris Rapier. The specialities are by Ethel Barton and Harry Carr's Eight Orchards, Ottway Bros., Queenie Torna, Wells and May, and the Rapiers. The full chorus and augmented orchestra are under the direction of Harry J. Burbridge, and Fred Smith is the stage manager.

ROYAL HIPPODROME. — M. D., Mr. Sidney W. Winter; G. M., Mr. Herbert Raymond.—Varieties by Maie Ash and Neville Delmar, the Three Maxim Girls, the Selbinis, Handley and Celeine, the Woodins, Billy French, Ida Beadelle, and Bert Mooney, form the holiday bill.

DEVONSHIRE PARK.—M. & Sec., Mr. Edgar Allan Brown.—Appearing in the Winter Gardens this week are Gilbert Bailey, the Lyric Quartette, Archie Cornwall, St. Saviour's Choir, Leslie Sarony and Florence Phillips, Walter O'Brien, Leff Pouishnoff, Edith Eatherley, Violet Vaughan, Jose de Moraes, Nikola, Madge Blades, and George Robey, while in the Vaudeville Pavilion Richard Jerome, Ltd., continues to present "Rolling Stones."

ELYSIUM.—M., Mr. C. Angel.—Tommy Lee and Bessie Hobbs contribute this week's vaudeville items.

EDINBURGH

LYCEUM.—M. D., Mr. F. W. Wyndham and Mr. Geo. T. Minshull; G. M., Mr& P. L. Howat; Mus. D., Mr. E. J. Rogers.—The management of the Lyceum has secured a powerful attraction for the Christmas and New Year holidays in "The Island King," which has had such a successful introduction to the playgoing public at the London Adelphi Theatre. Presented in Edinburgh on Monday to a crowded and enthusiastic audience by Mr. Charlton Mann's company, the bright musical comedy at once leaped into favour, and applause and laughter echoes through the theatre during the evening. The leading comedy part, 'Oppy, finds a very clever representative in Mr. Bobbie Comber. Delightful singing and graceful acting are contributed by Miss Dorothy Waring, Miss Stella Gastelle, and Miss Fedora Rodzelli, and the charming efforts of these artists are effectively aided by the acting and singing of Mr. Laurence Caird, Mr. Pape Stamper, Mr. Frank Gray, Mr. Mark Hamy, and Mr. John Doran. The setting of the play is beautiful, the ballets arranged by Miss Phyllis Bedells are admirably done, Miss Ann Tewkesbury being a fascinating solo dancer.

EMPIRE.—P., Moss' Empires, Ltd.; M. D., Mr. R. H. Gillespie; R. M., Mr. C. B. Fountaine; Mus. D., Mr. Felix Burns.—The holiday programme here consists of an entertaining piece, "Better and Better," which contains many smart and amusing scenes. The cast comprises several clever comedians, the chief of whom is Mr. Frederick Bewley, a droll actor, whose work is always provocative of mirth. Miss Elsie Bower acts with abundant vitality, and with a resource that is always invigorating, while Mr. Vincent Lawson possesses a clever sense of humour. The dancing is exceedingly good, especially in the case of The Casino Girls, who are full of energy and exuberance. The audiences are large and appreciative.

GAINSBOROUGH.

KING'S THEATRE. — L., Mr. A. W. Hyde; G. M., Mr. G. T. Pawsey.—On Boxing Night the W. R. Productions opened with the pantomime "Aladdin," including Teddy Worth as Abanazar and Dorothy Maxwell as Aladdin.

GLASGOW.

THEATRE ROYAL. — M. D., Messrs. F. W. Wyndham and Geo. T. Minshull; B. M., Mr. Harry F. Ashton.—The grand pantomime traditions of this house are being fully maintained by "Sinbad," a production of great brilliance.

PAVILION, LTD.—G. M., Mr. John Kirkpatrick; Mus. D., Mr. Howard Croft. —Mr. Fred Collins' "Babes in the Wood" pantomime continues to attract large audiences here.

OLYMPIA, LTD. — B. M., Mr. David Bodrie; Mus. D., Mr. John Henderson.—Here rae Carlton, the talkative juggler; Dan Fraser, Scotch comedian; Bennett and Burns, entertainers; The Two Rees, weight-lifters; Lily Radley and Percy Rawlins, in whistling, singing, and dancing scena; Zoe and Zona, duettists and dancers; and Billie Val and Partner, in mirth and melody.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. George H. Richardson; A. M., Mr. Henry L. Bell.—An excellent Christmas attraction is found in "Radios," the highly successful revue, which is retained for another week.

METROPOLE, LTD.—G. M., Mr. John Walker; Mus. D., Mr. Frederick Rogers.—"Rip Van Winkle" is a pantomime of the highest standard. The cast includes Jim McKinlay, Queenie Forbes Gladys Witton, and George Hylands, supported by a talented company.

THE WATER CIRCUS. — The Water Circus is proving to be a great success, crowded houses being the order of the day.

GLOUCESTER.

HIPPODROME. — P., Messrs. Poole's Theatres, Ltd.; M. D., Mr. J. P. Poole.—A capital vaudeville programme is the attraction this week. The Chelsea Pensioners combination of male vocalists are well received; the Jays, in electro-musical parodies, are clever; Bridson repeats a former success with his ventriloquial act; the Three Ernestos' gymnastic act is, as usual, excellent; and Poelgin's comedy parrots are a novel feature of the programme. Tom Fagan, the magical one, mystifies and amuses; and Scala and Lilian, banjoist and comedienne, are applauded.

HALIFAX.

THEATRE ROYAL.—P., The Northern Theatres Co., Ltd.; M. D., Mr. Wm. Robinson; Mus. D., Mr. E. James.—The musical play, "Gabrielle" is being presented here by Mr. Robert Courtneidge's company.

GRAND.—P., The Northern Theatres Co., Ltd.; A. M., Mr. J. Hinton; Mus. D., Mr. L. Crabtree.—Mr. T. F. Convery's Christmas pantomime, "Cinderella," was produced here on Saturday evening.

PALACE.—P., Palace Theatre (Hfx.), Ltd.; M., Mr. W. Stephenson; Mus. D., Mr. W. Davidson. — The Flemings, in artistic creations in alabaster, head a good bill, which also includes the Flying Banvards; Le Grand Reynette Co., singers and dancers; James Stewart, tramp entertainer at the piano; Edith Faulkner, in character studies; Sylvia, musical maid; and Bessie Slaughter, contralto.

HASTINGS.

GAIETY.—G. M., Mr. H. W. Rowland; R. M., Mr. C. E. Scutt.—Donald Calthrop's company in "My Nieces." The engagement is for five nights, with three matinées. The cast includes the well-known comedian Sam Wilkinson.

HITCHIN.

BLAKE'S THEATRE. — P., Hitchin Amusements, Ltd.; M. D., Mr. W. N. Blake; R. M., Mr. Will Rolston. — Leo Fields presents the pantomime, "Goody Two Shoes," specialities being given by Leo Fields, George Vass, Susie Chase, Horner and James, Frank Bass, Milly Dixon, Edie Reno, the Dinky Girls, and John Willie's performing horse, "Tishy."

HITCHIN PLAYHOUSE.—P., Hitchin Amusements, Ltd.; M. D., Mr. W. N. Blake; R. M., Mr. Robt. A. Brown; Mus. D., Mr. L. G. Shrive.—The Lovick Jewels, in an instrumental and vocal scena; and pictures.

IPSWICH.

LYCEUM.—P., Mr. E. H. Bostock; M., Miss Edith Parkyn; Mus. D., Mr. H. Lewin Taylor. — This week: George Edwardes' company, in "The Dollar Princess."

HIPPODROME.—P., Mr. E. H. Bostock; M., Mr. R. Hendry; Mus. D., Mr. Chas. Myder.—Herbert Betts and Fred March in "Troubles"; the Enzers, comedians and ju-jitsu experts; the Pompey Twins, vocal and dancing act; Verrne, accordionist; Dolly Varden, comedienne and dancer; Bros. Lloyd, musical entertainers; Ernest Crake and company, in comedy act, "The Electric Tram Conductor"; bioscope.

JARROW.

THEATRE ROYAL.—L., Mr. Hugh Robertson; M., Mr. J. D. Robertson.—Messrs. J. H. Grant and Co., by arrangement with Mr. Geo. Dance, under the direction of Geo. Lawrence, present "The Quaker Girl," musical comedy.

KEIGHLEY.

HIPPODROME. — L., Mr. Francis Laidler; M., Mr. J. Austin Walshaw; Mus. D., Mr. W. Lupton.—Jessica Way, entertainer; Russell Carr, ventriloquist; O'Brien and Lady, comedy acrobats; Tom E. Dean, comedian; Hinsle and Assistant, comedy illusionist; and Jack Riskit and Co., novelty act.

KETTERING.

COLISEUM.—P., Messrs. Thompson Bros.; G. M., Mr. Arthur Thompson; S. M., Mr. T. Staines; M. D., Mr. W. Sturman.—Varieties are the fare for Christmas week, compising turns by Crasey, Hicks, and Pass, comedians; George Rymer, comedian; Justus Two, in harmony at piano; Leo Lin, tennis court performer; Leo and Lloyd, nautical comedians; Norman Osborne, ventriloquist; Rue Lambert, in comedy.

LANCASTER.

GRAND THEATRE.—M., Mr. Tom Braithwaite.—The holiday attraction is "Blue Birds," presented by Mr. A. D. McFarlane's Co.

LEICESTER.

ROYAL OPERA HOUSE.—Sole Owner, Mr. Milton Bode; B. M., Mr. W. R. King; Mus. D., Mr. Walter W. Waddington.—Fred Clements' Christmas pantomime, "Dick Whittington and His Cat," opened here on Boxing Day before crowded houses, and met with an enthusiastic reception. Amongst the cast of principals are Marjorie Fulton (principal girl), Dolce Cariello (principal boy), Johnny Fuller (the cat), Kenna Bros. (the funny airmen), Lilly Bells' Six Bow Bells (dancers), Mme. Victor's Twelve Bon-Bons (Juveniles), &c.

THEATRE ROYAL.—Sole Lessee & M., Mr. Milton Bode; B. M., Mr. W. R. King; Mus. D., Mr. John H. Vann.—The E. Hill-Mitchelson's Repertory Company, who are having a successful season here, present as the holiday attraction the military play "Death or Glory Boys," in which Mr. E. Hill-Mitchelson plays his original part of Captain Glynn Ferrers. Miss Violet Carlyle appears at Nena Ferguson, and Stanley W. Healey as Jack Malden.

PALACE THEATRE, LTD.—C. & M. D., Sir Oswald Stoll; A. M., Mr. Trueman Towers; Asst. A. M., Mr. Thomas J. Phillips; Advt. M., Mr. Chas. R. Stephens; Mus. D., Mr. John W. Lowe.—A good variety bill is given here in first-class style by The Grotesque Jovers, in eccentric musical and acrobatic comedy; Harry Herbert, burlesque comedian; Sam Barton, silent comedy man; Alec Daimler and Dora Eadie, in mirth and melody; Joseph Cheetham, tenor; Joe Cohan and Anna Dorothy, two wise fools; The Three Laurels; and the Pathé's Gazette.

PAVILION.—P., The Macnaghten Vaudeville Circuit, Ltd.; B. M., Mr. Joseph Lawrence; Mus. D., Mr. Fred Britcher.—The usual holiday variety bill here includes The Apollos, novelty equilibrists; Chameleons, in songs and musical tit-bits; Sadler Elsie Four, in a protean dancing act; Billy Leo and Kathleen Hesketh, in a funny interlude; Aster and Astoria, new style comedy jugglers; Leslie Ward, in an artistic song scena, assisted by Felice; and the bioscope.

HIPPODROME.—P., The Leicester Hippodrome Co., Ltd.; R. M., Mr. J. B. Wacks; Mus. D., Mr. E. Gordon Stuart.—Mme. May Fewkes is receiving great applause for her song picture, "Queen of the Earth." E. Gordon Stuart's orchestra continues to give delightful musical items.

LIVERPOOL.

ROYAL COURT. — M. D., Mr. F. W. Wyndham; A. M., Mr. Arthur Lawrence; Mus. D., Mr. Jullien H. Wilson.—For the second year in succession pantomime is abandoned here. The previous Christmas season was filled by a very successful visit of "The Gipsy Princess," and on the present occasion the stage is to be occupied for five weeks by the D'Oyly Carte Opera Company, the bookings for which have been very heavy. "The Mikado," twice on Tuesday, brought again the well-known faces of Mr. Henry Lytton (Lord High Executioner), Mr. Leo Sheffield (Pooh-Bah), Miss Elsie Griffin (Yum-Yum), Miss Bertha Lewis (Katisha), and Mr. Fancourt, and during the remainder of the week the following works were to be presented:—"The Yeomen of the Guard," "Cox and Box," and "Pinafore," "Iolanthe," and "The Gondoliers."

SHAKESPEARE.—L. & M., Mr. W. W. Kelly; A. M., Mr. Herbert M. King; Mus. D., Mr. Sam Hague.—Here on Tuesday the pantomime of "Aladdin" was presented.

PLAYHOUSE.—P., Liverpool Repertory Theatre Co., Ltd.; M. D., Mr. A. S. Pigott; A. M., Miss Carpenter.—The Christmas attraction is an adaptation of Thackeray's "The Rose and the Ring," a fantasy which is very delightful, and splendidly produced by Mr. William Armstrong. Everything is diverting, and pleases both young and old. Mr. Herbert Lomas is a comical King; Mr. Arthur Pusey proves admirable as a funny Prince; and Mr. James Harcourt's face, as the gloomy Prince Bulbo, is enough to make a cat laugh. The rest of the company are quite efficient in their parts. There are lots of pretty dances, romantic costumes, and amusing episodes, all combining to make up a really entertaining show. The adaptation from the novelist's work has been ably done by Mr. Harris Deans, and thanks are due to Mr. Robert Cox for some neat incidental music.

EMPIRE.—P., Moss' Empires, Ltd.; L. & M., Mr. George Manners. — A capital variety bill here is headed by the versatile Jennie Benson, who delights with her "Slices of Life" sketch, into which she introduces new songs. The always popular Mike S. Whallen brings a number of fresh and rich stories; the funny little comedian, Frank Benson, creates great laughter; Constance Wentworth and Frederic Lake, assisted by Doris Cloud, present a smart musical and comedy scena; and others in the list are Denis O'Neil and Pat Thayer, comedy duo; Romano Bros., equilibrists; and Eddie Gray, juggler.

OLYMPIA.—P., Moss' Empires, Ltd.; M. & L., Mr. P. Cohen; Mus. D., Mr. Albert Moore.—The season's attraction here is Wylie-Tate's "Round in Fifty," which has started off in good style, and promises to prove a big success. Foremost is Harry Weldon, who shines as a mirth-maker, and bubbles over with fun throughout the piece. He is especially great as the chef, Harold. Miss Hilda Glyder, a most vivacious comedienne, pleases everybody, and puts plenty of spirit into her work; while among supporters are John Harcourt, Arthur Conquest, Cliff Goldin, Dorothy Viggers, Maeder and Marise, Kitty Fielder, Bob Cory, Fred Edgar, Alwyn Ora, Alfie Keen, the Hippodrome Eight, and the Hippodrome Banjo Quartet. The revue is splendidly staged, and has some charming melodies.

HIPPODROME.—M. D., Mr. Charles Gulliver; M. & L., Mr. E. W. James; Mus. D., Mr. Frank Stokes.—The stage here is occupied by Beresford and Pearce's circus revue, "Barebacks," which is an altogether good all-round show, Hickey's Circus being a special feature. Among the principal artists are Barry Barnes, Gordon Keith, Fred Fields, the Lola May Trio, Johnnie O'Brien, Miss May, Bros. Austin, and the Napier Trio.

ROTUNDA.—M., Mr. M. Montgomery; A. M., Mr. John Hutchins; Mus. D., Mr. Benjamin Parks. — Here we are having Jazon and Montgomery's "Cinderella," in which appear Miss Hilda Paul (Cinderella), Jack Britton (Baron), Ida and Billy Kathrena (Ugly Sisters), Carthy Bros. (comedians), Joan Mayer (Prince), Bert Rogers (Dandini), and Teddy Williams (Buttons).

PAVILION.—P., Messrs. W. H. Broadhead & Son; R. M., Mr. Henry Hearn; Mus. D., Mr. Harry Walker. — Another pleasing pantomime is here, Messrs. Jazon and Montgomery sending "Babes in the Wood." Included among the principals are Dorothy Vaughan (Robin Hood), Georgette Rennarde (Maid Marion), Albert Williams (Baron), Maple and May (comedians), Walter Cranley (Page), and Bert Lawrie (Dame).

MANCHESTER.

PALACE.—M. D., Mr. Alan Young; M. & Sec., Mr. Jesse Hewitt; Asst. M., Mr. Douglas Bush; Mus. D., Mr. T. Wrathmall.—The seventh Wylie-Tate pantomime, "Mother Goose," is playing to big houses.

HIPPODROME. — M. D., Sir Oswald Stoll; R. M., Mr. Bertram Iles; Asst. M., Mr. H. Hodgkinson; Advt. M., Mr. D. Forbes Winslow; Mus. D., Mr. W. Hague. —Here, with success, Mr. J. L. Davies presents Elder Hearn's Minstrels of 1922, a most delightful entertainment, featuring a cast of 41 artists, including Gus. Chevalier, Jack Leopard, Lew Castle, Edgar Hodges, Burt Greene, the Bros. Workman, Bartley and Barrett, the Minstrel Quartette, Tommy Graham, the Bedini Duo, Eddie Francis, and lastly, the Disharmony Four.

HULME HIPPODROME.—P., Messrs. Broadhead and Son; G. M., Mr. H. Winstanley; A. M., Mr. H. Boyle; Mus. D., Mr. E. Jones.—After successful weeks at other local halls, Messrs. Jazon and Montgomery's fine pantomime "Jack and the Beanstalk," with Dorothy Meade, Elsie Maynard, Tom Gott, and Jack Harris in the cast, is attracting big houses here.

MORECAMBE.

ROYALTY THEATRE.—Sec. & M., Mr. F. Morphet.—Mr. Oswald Cray presents "Lass o' Laughter."

ALHAMBRA.—Sec. & M., Mr. John Holroyd.—Harry Levaine and Fred Burnell's pantomime, "Goody Two-Shoes."

HARBOUR PAVILION. — The Gipsies Concert Party, presented by Mr. Edward Boulter.

NORTHAMPTON.

OPERA HOUSE. — S. O., Mr. Milton Bode; B. M., Mr. Jack H. Turner.—Fred Clements presents his pantomime "Cinderella."

NEW THEATRE.—G. M., Mr. Percy H. Gallagher; Mus. D., Mr. W. H. Collier; S. M., Mr. Fred Murray.—A good list includes Chas. Kasrac and Miss Jordan Palmer in "Merry Moments"; George Parr, siffleur; Terry Wilson, comedian; Felice Delia, vocalist; Henry Bekker, in tricks and talks; Wal Langtry, comedian of talent; and the Orpheus Trio, with a piano.

NORTH SHIELDS.

THEATRE ROYAL.—P., The Theatre Royal (North Shields), Ltd.; M. D., Mr. Horace Lee; A. M., Mr. Sydney Hellyer; Mus. D., Mr. John Sutherland.—The pantomime "Puss in Boots."

BOROUGH THEATRE. — P., Messrs. Thompson and Collins; G. M., Mr. G. F. Hill; R. M., Mr. Edwin De Frece; Mus. D., Mr. C. H. Lavender.—V. M. Gaston, xylophone player, and pictures.

NORWICH.

THEATRE ROYAL.—L., Messrs. Bostock and Fitt; M., Mr. Hy. Furnival.—Mr. R. Courtneidge presents "Clothes and the Woman," the company including Herbert Marshall.

HIPPODROME. — P., Messrs. Bostock and Fitt.—Valazzi, Howard Rogers, Keegan and Willis, Eve and Rae Adams, The Shentons, Jack Stocks, Takio, and Koma Namba.

THATCHED PICTURE HOUSE. — P., Bond and Son; M., Mr. G. Starkey, Stanelli and Douglas, Victor Andre.

OLDHAM.

GRAND.—P., The Oldham Empire Theatre of Varieties Co.; G. M., Mr. E. Dottridge; A. M., Mr. Chas. Bush. — "Robinson Crusoe" is presented by Miss Dolly Ross and her talented company, with Miss Ross as Robinson, well supported by a smart company. Jim C. Max as Friday, George Hyam as Billy, Louise Earle as Polly Perkins, Ernie Leslie as Dame Crusoe. The remaining parts are ably filled.

PALACE.—P., Oldham Empire Theatre of Varieties Co.; G. M., Mr. E. Dottridge; A. M., Mr. H. Kilrow.—Ching Wu, Chinese magician, heads the bill in his wonderful entertainment; the Nicoletos present an artistic aerial act; Harry Taft has new songs and stories; Betty and Vivian Heywood are excellent in music and song; Vincent Collins and Lena Russell, in "The Custom House and the Tourist"; Tom Moss and Ethel Orrell, in vaudeville tit-bits; Aito, entertainer; and the Palace pictures.

ROYAL.—P., The Oldham Empire Theatre of Varieties Co.; G. M., Mr. E. Dottridge; A. M., Mr. Milton Reed.—The Millane Stock Co. present "Muldoon's Picnic," with Terry Davies, John S. Millward, J. Millane, and Florence Churchill.

PAISLEY.

THEATRE.—S. P., Mr. E. H. Bostock; M., Mr. Harry W. Pinchon; Mus. D., Mr. Bert W. Stephens.—Mr. Grahame Watson presents "Winners."

RINK PICTURE AND VARIETY PALACE.—S. P., Mr. E. H. Bostock; M., Mr. Richard Lever; Mus. D., Mrs. W. Sowerby.—Okayama Troupe, Japanese entertainers; Fred Archer and Nan Armstrong, in comedy duo; and pictures.

PRESTON.

HIPPODROME.—R. M., Mr. Frank E. Burdett.—This week Messrs. Jazon and Montgomery's pantomime, "Aladdin" being presented. It is up to the mark in all respects, and the artists include Alice Maude, Eileen Lalo, Bobbie Burns, Gus Elton, Mark Stuart, and the Aida Faine Troupe of Dancers.

EMPIRE.—R. M., Mr. Walter McLaren. —A second week of pantomime is being presented, this time Mr. Tom Vernon's "Robin Hood," after its production the previous week at Leeds.

READING.

ROYAL COUNTY THEATRE. — The pantomime of "Aladdin."

PALACE THEATRE.—Edward Allen presents the Royal Merry Four; Zaza and Zizo; Andy and Irving, in comedy gymnastic novelty; Margaret Dennis, comedienne; Phil Parsons, eccentric comedian; Terry and Yorke, dancing entertainers; Marago and Socolova, harpist and classical dancer.

ROCHDALE.

THEATRE ROYAL.—P., The Northern Theatres Co., Ltd.; M. D., Mr. Wm. Robinson; G. M., Mr. Otto C. Culling; R. M., Mr. Norman M. Robinson.—King Pantomime reigns this week. There was a crowded house at the opening performance on Saturday night of "Dick Whittington," presented by Jazon and Montgomery's Co. It was admirably staged, and that, combined with the beautiful dresses, tasteful music and catchy songs, made up a delightful entertainment. There was any amount of merriment. Margery Daw made a big hit in the title rôle, her acting and singing being alike excellent.

SALFORD.

PALACE.—P., Salford Palace, Ltd.; M. D., Mr. H. D. Moorhouse; R. M., Mr. Geo. Brelsford. On Christmas Day the screen spectacle, "Theodora." The rest of the week R. Nightingale presents the pantomime, "Mother Hubbard."

ROYAL HIPPODROME.—P., W. H. Broadhead and Son; R. M., Mr. Fred Bernardo. — Special pictures, Go-as-you-please Competition also the world's favourites, The Syncopating Elliotts.

SOUTHAMPTON.

GRAND.—R. M., Mr. Arthur Weston.—The George Edwardes' company, in "The Maid of the Mountains," including Miss Edith Cecil as Teresa.

PALACE.—R. M., Mr. Harry Taylor.—Harry Zahl presents the nautical revue, "Hoist Yer Slacks," including Sarah Olwyn, Arthur Daly, and Bert Davies, comedian.

HIPPODROME.—R. M., Mr. Mark Lorne. — Varieties by Jerry and Co., in "The Comic Carpenters"; Hayman and Franklin, in a domestic comedy; Fred Cooper and Co.; Alice Hollander, Australian contralto; Doug. Frith, comedian; Syd May, impersonator of stars; the Uniques, comedy cyclists; and Carlieri Brothers, accordionists.

STOCKPORT.

THEATRE ROYAL.—S. O. and M., Mr. Chas. Revill; A. M., Mr. John Revill; B. M. and S., Mr. Chas. Revill, jun.—The Osborne Productions present the pantomime, "Humpty Dumpty," produced by Wm. De Lacy. Cast includes Irena Marcel, Rene Dell, Dulcia Leon, Syd Railton, Flora Chandon, and Oliver Conroy.

HIPPODROME.—L., Mr. Wm. Swire; M., Mr. E. J. Lyons.—Hart and O'Brien, in laughable farce, "Presented at Court"; Ted Huxter, comedian; Clown Fortuni, in comedy novelty act; W. B. Raby, comedian; Ernest and Entertainer, in musical act; Bert Castle, clown comedian; and The Christies, poseurs.

STOURBRIDGE.

NEW ALHAMBRA THEATRE.—L., Mr. Herbert Wallace; M. D., Mr. Harold Timperley.—Miss Nellie Brierley and Mr. Will roud, in "A Night of Romance"; Arley and Alys, comedy jugglers; Doris and Esmé Miller, versatile entertainers; "Tense Moments from the Opera" ("Fra Diavolo" and "Faust"); pictures.

SUNDERLAND.

THEATRE ROYAL.—G. M., Mr. Harry Esden; R. M., Mr. Richard L. Griffiths; Mus. D., Mr. E. Field.—The travelling pantomime "The Three Bears," is being presented here by Mr. J. Grantham's company, which includes Gladys Roxburgh, Florrie Gordon, Mollie Moore, Lena Gordon, Blanche Warren, Ted Dryden, Jack Russell, Billy West, Cecil Barnard, and Tommy Francis.

KING'S.—P., Messrs. Thompson and Collins; R. M., Mr. E. Jeffries; Mus. D., Mr. W. Haigh Jones.—The principal picture here is entitled "Hail the Woman." Vaudeville by Lohse and Sterling, in "Frolicsome Frolics," and Cliff and Briar, in songs without words.

EMPIRE.—P., Sunderland Palace Co.; G. M., Mr. Harry Esden; R. M., Mr. A. E. Barnes; Mus. D., Mr. H. Elliott Smith.—"Rockets," the well-known revue, is on a return visit.

PALACE.—P., Mr. A. G. Hamilton; R. Hubble.—"The Heart of an Acrobat" is M., Mr. W. Gillespie; Mus. D., Mr. Frank the chief picture, and the variety turn is Gillin, an expert ventriloquist.

VICTORIA HALL. — P., Sunderland Corporation; L., Mr. Robert Courtneidge; Mus. D., Mr. Fred Lucas.—Mr. Harry Baynton, with Miss C. Courtneidge and a smart company, is producing Shakesperial plays and drawing good audiences.

TORQUAY.

THEATRE ROYAL.—L. and M. D., Mr. W. H. Mortimer; Sec., Mr. Arthur Pearse; Mus. D., Mr. H. E. Crocker.—Mr. Carlton Fredericks is again responsible for the annual pantomime, "Humpty Dumpty," and is himself leading comedian, accompanied by Mr. Cliff Weir. Miss Fayde Bond as the principal lady, and Miss Della Fredricks as principal boy, are established favourites.

THE PAVILION.—G. M. (for the Corporation), Mr. Charles G. Price; Mus. D., Mr. E. W. Goss.—Messrs. J. and P. Fandor are producing the annual pantomime here, and have chosen a novel theme, "St. George and the Dragon." Many of the principals are known in the neighbourhood, and good business is anticipated. Miss Gale and Miss Wynn as the principal boy and girl, and Mr. R. Wright as the Dame are awaited with interest.

WEST HARTLEPOOL.

EMPIRE THEATRE.—P., West Hartlepool Empire Palace, Ltd.; M. D., Mr. R. H. Gillespie; G. M., Mr. Harry Esden; R. M., Mr. H. Ferrier Cornforth.—The Christmas attraction here is Young Buffalo (the cowboy actor) in "A Mystery Man."

GRAND THEATRE.—P., Grand Empire Theatres, Ltd.; G. M., Mr. Stanley Rogers; R. M., Mr. Charles E. Linney.—Mr. T. F. Convery's company in the pantomime "Red Riding Hood," is here for the week. The cast includes Tom Gibb, George Doonan, Ginger Armstrong, Eleanor Kendall, and Genie Glenin. Harry Firth's Eight Dainty Maids also appear.

WESTON-SUPER-MARE.

KNIGHTSTONE PAVILION. — P., Weston-super-Mare U.D.C.; M., Mr. W. Payne.—Mr. Carlton Fredricks is presenting here the pantomime, "The Sleeping Beauty," with the libretto, lyrics, and music by Mr. Wilfred Dane. Miss Denna Gordon sustains the part of the principal boy, and Miss Margot Dominican that of the Sleeping Beaeuty. Miss Cissie Whitfield plays the Dame, Mr. Sidney Dench the Queen, and Mr. Wilfred Dane the Page.

WEST STANLEY.

VICTORIA THEATRE.—L., Mrs. M. H. Lindon; M., Miss Alida L. Lindon.—"A Christmas Carol," adapted by Miss Alida L. Lindon from Charles Dickens' famous work, was presented on Monday and three succeeding nights by Mr. Fred D'Albert, M.M., and his eminently successful company. Miss Lindon followed the book very closely in her production, and excellent representations of the characters were given. Mr. D'Albert played the part of Scrooge and Miss Florrie Courtenay that of Tiny Tim. Extras in the shape of songs, dances, choruses and harlequinade completed the programme of a real Christmas pageant.

YORK.

THEATRE ROYAL.—L. & M., Mr. Percy Hutchison; A. M., Mr. Follett Pennell.—Mr. Percy Hutchison and London company in "The Incorrigible."

EMPIRE.—M. D., Mr. William Peacock; R. M., Mr. Fredk. Stafford.—Ike and Will Scott's pantomime, "Bold Robin Hood."

DOBSON STUDIOS Ltd.
(The Profession's Best by Their own Choice),
132 BOLD STREET, LIVERPOOL.

NEXT WEEK'S CALLS.

MONDAY, JANUARY 1, 1923.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BILL MATTER FOR JANUARY 22 NOW DUE.

ALBANY WARD THEATRES, LTD.

(Note. — Rehearsal at all theatres at 1 p.m., with the exception of Jubilee Hall, which is at 12 o'clock.)

CHIPPENHAM PALACE. — Oswald Cray's and Will Parkin's pantomime, Jan. 4, 5, and 6.

JERSEY ALHAMBRA.—Fiery Jackson, Audrey Cooper.

JERSEY OPERA HOUSE. — Oswald Cray's and Will Parkin's pantomime.

SALISBURY PALACE.—Ernest E. Norris' company in "The Yellow Ticket."

STROUD PALACE.—Carlton Fredrick's pantomime.

TROWBRIDGE PALACE. — Oswald Cray's and Will Parkin's pantomime, Jan. 1, 2, and 3.

YEOVIL PALACE.—Carlton Fredrick's pantomime.

BOSTOCK TOUR.

BLANTYRE PICTURE HOUSE (rehearsal, 5.30).—Glen and Mars.

HAMILTON HIPPODROME (rehearsal, 11).—Skating Nelsons, Scott Argyll, Little Rofix and Partner, James Houston and Co., Norman Donald, Four Maxwells, Elmar Trio.

IPSWICH HIPPODROME (rehearsal, 11.30).—Valazzi, Howard Rogers, Keegan and Willis, Eve and Rae Adams, The Shentons, Jack Stocks, Takio and Koma Namba.

IPSWICH LYCEUM THEATRE. — Children's pantomime.

NORWICH HIPPODROME (rehearsal, 2).—G. E. Williams' pantomime, "Red Riding Hood."

NORWICH THEATRE ROYAL.—"Bulldog Drummond."

PAISLEY RINK PALACE (rehearsal, 12).—McLean and Atwell, Bamzah and Bibi.

PAISLEY THEATRE (rehearsal, 11).—Foy and Fay, Bruce McLoud, Zaleski, Ellis Drake and Co., Mestry Sisters, Hamilton Conrad.

BROADHEAD TOUR.

ASHTON-UNDER-LYNE EMPIRE HIPPODROME (rehearsal, 11; matinée, 2).—Messrs. Jazon and Montgomery present "Aladdin" pantomime company.

ASHTON-UNDER-LYNE PAVILION THEATRE (matinée, Monday, 2).—The Palatine Singers, Pictures, and company as booked.

BURY HIPPODROME (rehearsal, 11; matinée, 2).—J. E. Bleriot presents "The Old Woman Who Lived in a Shoe" company.

ECCLES CROWN THEATRE (rehearsal, 11; matinée, 2).—Andie Caine presents "Little Red Riding Hood" pantomime company.

LIVERPOOL PAVILION THEATRE (rehearsal, 11; matinée, 2).—Messrs. Jazon and Montgomery present "Jack and the Beanstalk" pantomime company.

MANCHESTER EMPRESS THEATRE.—Photoplay entertainment.

MANCHESTER HULME HIPPODROME (rehearsal, 11; matinée, 2).—Messrs. Jazon and Montgomery present "Babes in the Wood" pantomime.

MANCHESTER JUNCTION THEATRE (rehearsal, 12.45; matinée, 2).—The Five Hesseys, Pictures, and company as booked.

MANCHESTER KING'S THEATRE (rehearsal, 11; matinée, 2).—William De Lacey presents "Mother Hubbard" pantomime company.

MANCHESTER METROPOLE THEATRE (rehearsal, 11; matinée, 2).—Messrs. Jazon and Montgomery present "Cinderella" pantomime company.

MANCHESTER OSBORNE THEATRE (rehearsal, 11; matinée, 2).—L. Poole presents "Punch" Revue Co.

MANCHESTER QUEEN'S PARK HIPPODROME.—Pauline Rivers' Allied Revue Girls, Helen and Betty, Fields and Mansell, Pax and Serle, Alex Mee and Co., The Langleys, Jim Nolan.

PRESTON PALACE THEATRE.—Photoplay entertainment.

PRESTON ROYAL HIPPODROME (rehearsal, 11; matinée, 2).—Fred Le Cren presents "The Sleeping Beauty" pantomime company.

SALFORD ROYAL HIPPODROME (matinée, Monday 2).—Betty and Vivien Heywood, Minnie Collins, Pictures, and company as booked.

LONDON SYNDICATE HALLS.
(See page 23.)

LONDON THEATRES OF VARIETIES.
(See page 15.)

MACNAGHTEN CIRCUIT.
(Rehearsal at all halls at 12.)

BLACKBURN. — Three Neslos, Chris Richards, Frank Benson, Horse Chaff, Ristori and Partner, Wilfred Clowes, Aurel Praian.

BRADFORD.—Arthur Bradford's "Don't Blush" revue.

BURNLEY.—Company as booked.

CARLISLE. — The Morandinis, Harry Stiles, Jack Shields, Two Canadians, Rich Taylor, Clarence Bleasdale, Sylvia.

HALIFAX.—"More Splashes."

HUDDERSFIELD.—The Huntings, The Flemings, "Money For Nowt," Ralph and Leo, Archie Hill, Nelson Jackson.

LEICESTER.—Company as booked.

SOUTHAMPTON.—Company as booked.

WARRINGTON. — Adams Duo, Harold Walden, Tom Rees, Le Dair, R. E. Livesey, Lura and Kaley, E. J. Huxter.

MOSS' EMPIRES, LTD.

BIRMINGHAM EMPIRE (rehearsal, 12.30).—Cruikshank, Jennie Benson, G. S. Melvin, Fred Stafford, Manuel and Francois, Marosa and Socoloba, Mike S. Whalen.

BIRMINGHAM GRAND (rehearsal, 1).—Alice Lloyd, Alan Brooks and Co. in "Dollars and Sense," Elsie Southgate, Eddie Gray, Derane and Wood, Kafka and Stanley, Mooney and Holbein.

BRADFORD ALHAMBRA (rehearsal, 12.15).—Thea Productions present "Better and Better." Cast includes Frederic Bentley, Elsie Bower.

CARDIFF EMPIRE (rehearsal, 1).—The Wylie-Tate pantomime, "Aladdin."

EDINBURGH EMPIRE (rehearsal, 12).—Harry Day presents "Radios." Cast includes George Clarke, Kitty Emson.

FINSBURY PARK EMPIRE (rehearsal, 1).—Leon Salberg presents "Dick Whittington."

GATESHEAD EMPIRE (rehearsal, 1).—Young Buffalo, in "The Mystery Man."

GLASGOW ALHAMBRA (rehearsal, 11).—The Wylie-Tate pantomime, "Queen of Hearts."

GLASGOW COLISEUM (rehearsal, 11).—The Florrie Forde pantomime, "Cinderella."

GLASGOW EMPIRE (rehearsal, 11).—Morris and Kuming, Little Tich, Malcolm Neil, Ancaster, Carr Lynn, Nona Dixie, Will Tyler. (Matinée at 2.30 on Monday and Tuesday.)

HANLEY GRAND THEATRE (rehearsal, 1.30).—Bert Elliott, Nick Morton, George Calver, Dolly Elsworthy, P. T. Selbit presents "Elastic Lady" and "Sawing Thro' a Woman," Scott Sanders, Holloway and Austin.

HULL PALACE (rehearsal, 1).—Hayman and York present "Come On Steve." Cast includes Scott and Whaley.

LEEDS EMPIRE (rehearsal, 1).—Chick Farr, Gresham Singers, The Vestys, Winston's Water Lions and Diving Nymphs, Radford and Russell, Towa and D'Horty's, O'Neil and Thayer.

LIVERPOOL EMPIRE (rehearsal, 1).—Flora Ashe, Scotch Kelly, Charlotte Parry, David Poole, Oswald Wiliams, Frank Le Dent, George's Trio.

LIVERPOOL OLYMPIA (rehearsal, 1).—The Wylie-Tate production, "Round in Fifty."

LONDON HIPPODROME (rehearsal, 11).—Moss' Empires, Ltd., present the Wylie-Tate pantomime "Cinderella."

MANCHESTER PALACE (rehearsal, 11).—The Wylie-Tate pantomime, "Mother Goose."

NEWCASTLE EMPIRE (rehearsal, 11).—Messrs. Fosters' production. "Fun of the Fayre." Cast includes Harry Angers, Maudie Dunham. (Matinée at 2.30 on Monday.)

NEW CROSS EMPIRE (rehearsal, 1).—Harry Day presents "Crystals." Cast includes Kitty Colver, Jimmie Lealie.

NEWPORT EMPIRE (rehearsal, 1).—Alfredo, King and Benson, The Mazollas, Milton Hayes, Billy O'Connor, Rue Lambert, Lynda Martell.

NOTTINGHAM EMPIRE (rehearsal, 1).—Amac, Gwyneth Keys, Frederick Sylvester and Co., G. H. Elliott, Fratelli Apollo, Ward and Long, Pierce and Roslyn.

PRESTON EMPIRE (rehearsal, 11).—"The Peep Show."

SALFORD PALACE THEATRE (rehearsal, 1).—Tom Vernon's pantomime, "Dick Whittington."

SHEFFIELD EMPIRE (rehearsal, 1).—The Wylie-Tate pantomime, "Jack and the Beanstalk."

SOUTH SHIELDS EMPIRE (rehearsal, 1).—Foster's production, "All In One."

SOUTHSEA KING'S THEATRE (rehearsal, 1.30).—"My Old Dutch."

STRATFORD EMPIRE (rehearsal, 1).—Franco Piper, Dan Whitley, Benson and Leigh present "Cohenstein's Luck," Jack Edge, Two Rascals, Lillian Barnes, Newhouse and Merrill.

SUNDERLAND EMPIRE (rehearsal, 1).—"Rockets."

SWANSEA EMPIRE (rehearsal, 2).—Susie Marney, Vernon Watson, Gilbert and French, Fayre Four, Albert Whelan, Nicol and Zezza, Stanley Bros.

VICTORIA PALACE (rehearsal, 11.30).—George Graves and Co., Du Calion, Syd Moorhouse, Victor Andre, Delvaine's Marionettes, The Nicolitos, Nina and Nora, Femina Quartette.

WEST HARTLEPOOL EMPIRE (rehearsal, 12).—"The Annual Album," including Edwin Lawrence.

STOLL TOUR.
(See page 23.)

VARIETY THEATRES CONTROLLING CO., LTD.

BOSCOMBE HIPPODROME (rehearsal, 1.30).—"Bunkered."

BRIGHTON HIPPODROME (rehearsal, 12).—Fred Cooper, Jock McKay, The Severens, Lorna and Toots Pounds, "Jerry and Co.," Arthur Prince, Mayne and Sheridan.

LEEDS HIPPODROME (rehearsal, 12).—"Bare-backs."

LIVERPOOL HIPPODROME (rehearsal, 12).—"Wild Oats."

NEWCASTLE HIPPODROME (rehearsal, 12).—"The Smith Family."

PARIS ALHAMBRA THEATRE.—Period commencing Dec. 29, 1922: Weynan and Co., The Anserouls, Miller and Canning, Ouvrard Fils, "The Act Beautiful," Fred Brezin, Charles Formes, Three Lottos, Marcell's Tigers and Kangaroos, Sisters Goode, Felix Galipeaux and Co., Roby-Fairy, Chinko and Kaufmann.

PORTSMOUTH HIPPODROME (rehearsal, 12).—"Sally."

SHEFFIELD HIPPODROME (rehearsal, 12).—"O! Lady! O!" Benedetti Bros.

SOUTHAMPTON HIPPODROME (rehearsal, 12.30).—"Mother Goose."

SOUTHEND HIPPODROME (rehearsal, 12).—"Old Bill, M.P."

WOLVERHAMPTON HIPPODROME (rehearsal, 12).—"Shuffle Along."

MISCELLANEOUS.

ALDERSHOT HIPPODROME (rehearsal 1).—Mr. Harry Day presents "Spangles."

ALDERSHOT, ALFRED BERTS MILITARY HALLS (rehearsal, 12, Stanhope Theatre).—Tom and Lily French, Moran and Measham, Edie and Duncan, Alma Lorene, Simms Degonia, Bert Wise, Novlett, The Snow Queen, Roy Hicks, Elsie Rogers, and picture.

AYR PAVILION THEATRE (rehearsal, 12).—Henry Lees' pantomime, "Puss in Boots."

EDMONTON EMPIRE (rehearsal, 12).—Wayne Productions present "Puss in Boots."

EXETER HIPPODROME. — Vivian Peake and Co., "Beauty," The Doreens, Jack Boot and Lady, Bert Groves, Andy and Irving.

KEIGHLEY HIPPODROME (rehearsal, 12).—Harry Lee's pantomime, "Ole King Cole."

KINGSTON EMPIRE (rehearsal, 12.45).—Mr. J. Collins presents "Patches."

LONDON SHOREDITCH. — Hart and O'Brien and Co., Russell Carr, Four Anvers, Alf. Leonard, The Elites, Edgar Curtis, Atlas Bros., &c.

LOUGHBOROUGH THEATRE ROYAL.—"Sunshine Sally" Co.

LUTON PALACE THEATRE (rehearsal, 12.30).—Calland and Hooper, Eileen and Marjorie, Three Arnold Bros., Gardner and Miller.

NORTHAMPTON NEW THEATRE (rehearsal, 12). — Flying Banvards, Marion Hathaway, Arthur Lewis, Ringle Bros., Musical Burglars, Harry Taft, &c.

READING PALACE THEATRE.—"Jack of All Trades."

WIGAN HIPPODROME (rehearsal, 11.15).—Terry Wilson, Jack Riskit and Co., Howard and Wyndham, Le Fleur, Three Colorados, Fred. E. Taylor, Ernie Ream and company as booked.

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"GOLDILOCKS AND THE THREE BEARS."

At Manchester.

Pantomime according to the John Hart tradition has never produced a better example of the real thing than "Goldilocks and the Three Bears," which was produced at the Opera House, Manchester, on Friday evening, the 22nd inst. The book is by R. C. Oldham, who has paid all due regard to those features of the fairy story which children look for, while weaving into it an up-to-date interest for adults. The action takes place in and about the beautiful mountain village of High Fell, and progresses—with, of course, the usual scenic licence—through phases depicting the time-honoured fight between Virtue, represented by the Fairy Dolce, and Vice, in the person of the brigand Dirk, until the bears, with their three porringers and their three beds, trespassed upon by Goldilocks, are magically restored to their rightful form and place as the missing royal family. The magnificent scenery is by R. C. Oldham and Geo. A. Jackson, and for the designing of most of the beautiful costumes R. C. Oldham takes additional credit. Especially fine as a piece of landscape is the village of High Fell, while the Palace of Porcelain (both by R. C. Oldham) takes high rank as a spectacular setting for one of the prettiest processional displays seen here for years. This is a living display in faithful and brilliant coloure of thirteen types of chinaware, from Dresden to Wedgwood, each so beautiful that it seems almost unfair to single out the Crown Derby as the most dazzlingly attractive.

Other fine sets are the Zoo and the Bear's Cottage, and still another, the Bears' Palace (all by Geo. A. Jackson), where the final ensemble takes place. The Zoo is the occasion for an extraordinary spectacle, called "The Animals' Day Out," in which the heads are reproduced with a grave and striking fidelity, productive of no small amusement. It is the scene also of some virile dancing by those well-known terpsichorean artists, Phil and Phlora, who, as the Arcadian god Pan and the Nymph, have already introduced themselves worthily in the Palace of Porcelain.

The cast is on a par with the splendour of the production. As Mrs. Tippet, landlady of the Blue Lion at High Fell, Mr. Horace Mills has never done anything better as a dame comedian. His complete command of the situation, and readiness to take advantage of every chance of a comic impromptu, together with quaint personality and vivid sense of humour, were evidenced throughout the performance. He has no single number allotted to him, but was none the less effective in mock tenor of the straight style in concerted snatches. He has two big scenes with Mr. Walter Passmore, the swaggering Captain Bullet, whose mission is to arrest the bandit of the story; one is the funny episode of the Air Express, and the other a burlesque of the dream scene from "The Lady of the Rose." Mr. Mills, in the white-robed rôle of Phyllis Dare, and Mr. Passmore as the bibulous officer, originally played by Harry Welchman, are a sight to see, vocalising the sentiment in great style to an excruciatingly comic action. This is, in fact, an outstanding feature, which produced roars of delighted applause. Mr. Passmore's clear and mellowed style, with his long comedy experience, puts him equally well in the picture throughout the show, and he makes also quite a hit with a number about his little house "In Our Sub'ub." For the purpose of the arrest he has an army, consisting solely of the soldier Oswald, who is Mr. Johnnie Schofield, jun. Mr. Schofield plays well up to the idea, sings his two numbers—of which one is the popular comedy song, "Are You Working?"—very well, and dances even better.

Still more comedy is provided by Mr. Jack Tregale, the father of Goldilocks and the local Mayor; while unique entertainment is supplied by Miss Lily Long as Zu-Zu, the gipsy girl whose affections are flouted by the bold, bad brigand, Dirk. Miss Long's performance is emphatically funny, and her songs, "Queen of the Tribe," and "If You See a Little Fellow," have obviously been written by a hand well practised in writing for a personality. No more dashing and attractive principal boy could be wished for than Miss Nora Delaney, who, as Victor, Mrs. Tippet's son, keeps the love interest going in lively fashion along with dainty Miss Hilda Newsome, a charming and girlish Goldilocks. Miss Delaney scored in her two songs, "O Star of Eve" and "Keep on Smiling," the latter securing a vociferous encore, while Miss Newsome's "Goblin" song and "Rip Van Winkle" (with Dutch dance) also went well. Another notable song success was "Caravan," sung by Mr. Wilfred Essex, who gave a distinguished performance as Dirk. Others who contribnted to the success were Mr. W. T. Thompson as Tosh, one of the robbers, Miss Edith Pearson as Leonard, Miss Violet Vernon as Dolce, the Fairy, and Messrs. Fred Laurie, Geo. Elliston, and Robb Gilmore as the Three Bears.

Put Germolene on it!
SOOTHES AT A TOUCH!

"CINDERELLA."

At East Ham.

At the East Ham Palace Leon Salberg opened with a matinée on Boxing Day of a well-mounted, clever, and humorous version of the old story of "Cinderella." Written by Mr. Joseph L. Barry, it is sumptuously produced by Mr. Wilmott Fowler, and the tuneful music has been composed and arranged by Messrs. Herbert Barnes and David Cochran. Miss Emmie King, who has appeared at this house before in her own individual turns, was soon "at home" with her audience as Prince Perfect. She acted gallantly throughout. Two of her best numbers were "Oh Star of Eve" and "Shore of Ohio," and, with Miss Blanche Daniels, who was a charming Cinderella, she sang "Maryland." Miss Daniels, in one of her numbers, "Some Sunny Day," achieved a great success, and was equally pleasing with "Granny." Baron Shiphtalotta (Cinderella's Pa) was a bonny person as acted by Mr. Mark Stone. His "Hunting Song" was smartly rendered, whilst he gave a sneezing song, written by himself, which was received with much applause. With the Prince's valet, Dandini, daintily assumed by Miss Jose Bradley, Mark Stone joined in the duet, "Teach Me to Sing." A further item of Mark Stone's is "What Does the Cockadoodle-do?" Miss Bradley has a good number in "One Hundred Years Ago." Kleen Bros. were two popular Knights of the Road. Their comedy boxing act is very funnily done, whilst they were very quaint in a dance. They scored a great success with their song, "Are You Working? No, Are You?" Freddy Foss puts lots of pep in all his actions as Pimple, the Baron's page, and a ripple of merriment pervaded the audience the whole time he was on the stage. "Woopsey Daisy," as Foss sang it, had additional "go" in it. His singing with Cinderella in the Coach Scene of "I Hate to Lose You" was extremely well done. Mr. Jimmy Basso and Dan Polo, as the Ugly Sisters, were responsible for many laughable situations. Basso sang "Long Stocking," and the pair joined in "Round at the End and High in the Middle." The Eight Victory Girls proved sprightly dancers, Miss Norah St. John doing some special toe dancing in a most captivating manner. In the ballroom scene Little Babs sang prettily "If Winter Comes." The scene when Cinderella entered her carriage was a brilliant one.

"ALADDIN."

At Croydon.

In their production of "Aladdin," at the Grand Theatre, Croydon, Messrs. Leslie Moreton and Guyton Heath have introduced all the elements of a wholesome pantomime—mirth and melody abound throughout, and there is not one dull moment in the entertainment. The scenes are exceedingly tasteful, the music is tuneful and catchy, while the dresses have been designed with studied originality. At the two first performances on Monday, packed houses gave the players a hearty welcome. It is generally agreed that the panto. is one of the best seen in Croydon for many years.

Miss Hilda Simpson makes a capital Aladdin. She is sprightly and vivacious, and sings her songs with charm and ease. Her numbers "I Want Some Money" and "Shuffling," are loudly acclaimed.

Pretty Miss Jean Simpson is delightful in the rôle of Princess Badroubadour. She acts and sings excellently, while her versatility is shown in the duets and patter with Miss Betty Bellairs (So-Shi), another talented and captivating artist. The numbers rendered by Miss Jean Simpson and Miss Betty Bellairs include "In My Caravan," "Kicky Koo," "Yoo-hoo," "Kentucky Babe," and "We're Crooning," and these are enthusiastically received.

The Widow Twankey of Mr. Allan Hanbury is a notable performance. Roars of laughter greet his every utterance. His humour is of the very best, and he deserves every bit of the unstinted applause awarded him. His invitation to the audience to join in the chorus of "I'm Getting Better Every Day" is responded to lustily.

The Smarté Brothers—as Wun-Hi and Wun-Lung, are two exceedingly clever acrobatic comedians. Their antics evoke peals of laughter, in which the juvenile section of the audience is largely represented.

Miss Olga Sydney, in the part of Pekoe, is a great success. Her song, "Ohio," goes well, and her imitations of star music hall artists are exceptionally good, particularly that of Harry Welldon; this item is loudly cheered. Mr. Ronald Green is the Emperor of China, a part eminently suited to him and admirably played. He also stage manages very efficiently.

La Coupe charms everyone with her exquisite dancing, and other dances are effectively given by Dorothy Thorne's Eight Terpsichores, and there is a Children's Pot-pourri by the pupils of The Thorne Academy which is much admired.

Fred Carr's Electric Comedy Phantasy causes great fun and wonderment.

Special mention should be made of the chorus, which is exceptionally strong and well-balanced.

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"ALADDIN."

At Hammersmith.

The Emperor ..... Lyell Johnston
Princess Badroulbadour ..... Phyllis Beadon
Aladdin ..... Gwen Lewis
Widow Twankey .... Frankland Grey
Washee-Washee ..... Syd. Lansdown
Abanazar ..... Fred Wolgast
Pekoe ..... Reginald Andrews
Chee-Kee ..... Kathleen Elliott
Mrs. Lang-Tung ..... Leslie Hawkins
Dar-Ling ..... Violet Howard
Ting-a-Ling ..... Nancy Elliott
Bathing Attendant .... Maie Williams
A Herald ..... Marjorie Shelton
Geni of the Ring .... Cissie Vaughan
Slave of the Lamp .. Clement Charles

The annual pantomime at the King's Theatre, Hammersmith, has become an institution with West London theatregoers, and this year's pantomime affords even greater delight than its predecessors. Aladdin is the popular tale, which is neatly told by that Hibernian author whose chooses to be known as Jay Beahm. The book is a clean and finished piece of work, embellished with lyrics of a distinctly literary flavour. In the main the author has contented himself with the ordinary incidents surrounding the chequered career of the Chinese hero, who, after all, was a bit of a Peeping Tom. From the Widow Twankey's teahouse—a beautiful set of good old willow-pattern—we are taken by easy stages to a Magic Cave, of which the initial and appropriate gloominess is but the precursor to two glorious visions in the best transformation-scene style. "Wealth"—with a glorious array of riches—the first tableau is called, whilst the second, all forget-me-nots and Cupids, is "Love." Important scenes in the second half are the Royal Cherry Orchard, a sight to make one's mouth water, and the Casino, Merrylee-on-Sea, to which, by a pleasing variant of the old story, the author makes Abanazar convey his captured Princess. Then on to the Palace, where, amid scenes of dazzling splendour, these cheery Celestials make their final bow.

Thanks to the excellent comic material provided by the author, and a set of expert comedians, the pantomime, at its opening performance, scored a big laughing success. The fun rose to its climax in a tea-party which the worthy Widow Twankey' gives to her nearest, dearest, and, of course, most hated, neighbour. Very excellent fooling this. As for the dancing, there was beautiful classical work by those very clever ladies, Zelda and Freda Jensen, an aerial ballet (Harold Ross's) in the Cherry Orchard, a butterfly ballet in the same scene, and several speciality items by the Eight Kute Kids (trained by Madame Victor), and including Tiny Aileen, whom we can well believe to be the smallest dancer on the stage. In the ballets, arranged by Miss Hilda Sparksman, capital work is done by Mr. Rupert E. Doone and Miss Molly Radcliffe.

Tuneful music, catchy songs, and excellent vocalists complete the success. For the first-named ingredient credit is due to Mr. Alfred C. Toone, who has once again proved that he can write a graceful and well-orchestrated score in which the original portion is by no means the least significant. As for the songs, most that is best and brightest in the season's portfolios is introduced.

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The ubiquitous "April Showers," for instance, neatly sung by Mr. Reginald Andrews, "Lavender Time," successfully exploited by Miss Phyllis Beadon, and "I Want Some Loving," into which Miss Gwen Lewis gets plenty of character.

This last-named lady plays the title-rôle. She has an engaging personality and a good voice, and altogether proves very satisfactory. As her vis-à-vis, the Princess Badroulbadour, Miss Phyllis Beadon, a sunny-haired lady (who has appeared in musical comedy), also gets well into the picture, and captivates her audience. Other ladies who give a good account of themselves are Miss Cissie Vaughan, a fine-voiced soprano, who as Geni of the Ring contributes some expert vocalisation, Kathleen and Nancy Elliott, who sing that melodious number "Sally," and Miss Violet Howard (daughter of the late Mr. Walter Howard), who proves that heredity counts for a great deal. Prominent among the fun-makers are Mr. Frankland Grey and Mr. Fred Wolgast. The former, a dame comedian of quite outstanding ability, impersonates the festive Widow, and his number, "Our Garden Subbub," went like hot cakes, whilst Mr. Wolgast's embodiment of the wily magician Abanazar is a performance which elicited much cachinnation. Backing these two up in the comedy line are Mr. Lyell Johnston, full of humour and resonance as the Emperor, Mr. Syd Lansdown, a merry and mercurial Wishee-Washee, Mr. Reginald Andrews, quite a Chinese Knut as Pekoe, and Mr. Leslie Hawkins as the garrulous neighbour, Mrs. Lang-Tung. Mention should also be made of Mr. Clement Charles, who, tall of stature, makes a very impressive Slave of the Lamp, and sings very effectively that well-known ballad, "Invictus." Altogether in this pantomime, which has been splendidly produced by Mr. Charles Ross, Mr. Mulholland has scored another winner.

"OLD KING COLE."

At Stoke Newington.

On Boxing Day the Alex Productions presented their first pantomime with most encouraging success. Mr. Scott Gordon, in the title-rôle, is humorously versatile, and Mr. Harold Stroud, as the rival King Coke, is provided with several opportunities of displaying an excellent tenor voice. Mr. Clare Ellis, as Queen Cole, ably supports her royal spouse, while Jack Davey, as the Chancellor, shows his fitness for that office by vigorous pantomime dancing. Miss Queenie Scott and Miss Empsie Harlow are excellent as the young lovers, and other parts are well filled by Pansy Hooper, Erna Olson, Babs Benson, Renee Gray, &c.

A special feature is the funny acrobatic turn of the Hengler Brothers, and the Ida Lille quartette of dancers are brilliantly beautiful and agile. Tuneful choruses are well rendered by a number of excellent voices, and the scenery and costumes are bright and novel. Mr. Arthur Pearce may be cordially complimented on this production, which is full of "go."

PANTOMIME PRINCIPALS FELDMANISING IN GLASGOW.

In this unique group, posed by Mr. Bennett Scott of Messrs. Feldman & Co., the well-known music publishers, Glasgow pantomime-goers have an opportunity of seeing all this season's leading stars in mufti. The names, reading from left to right, are as follow:—

Back Row—Mr. Simner (of Messrs. Feldman & Co.), Mr. Howley (producer at the Theatre Royal), Mr. Jullien Wilson (who wrote the music for "Sinbad"), three of the Gothic Quartette (Pavilion), Miss Nellie Grennan (Princess's Theatre), Miss Le Gal (Royal), Miss Nancy Grennan (Princess's), Mr. Baskcomb (Alhambra), Mr. Lupino Lane (Alhambra), another of the Gothic Quartette, Mr. Arthur Lucan and Mr. Randolph Sutton (both of the Pavilion).

Centre Row—Miss M'Shane (Pavilion), Miss Croxton (Royal), Miss Pearce (Royal), Miss Mona Vivian (Alhambra), Miss Wynne (Alhambra), Miss Elsie Lytton (Princess's), Miss Beckley (Pavilion).

Front Row—Rex London (Royal), and Dolly and Billy (Pavilion) on either side of Mr. Bennett Scott.

THE AMATEUR STAGE.

KINGSTON AND DISTRICT O.S.

The previous work of the Kingston and District O.S. made one prepared for a good performance of "Princess Ida" at the Surbiton Assembly Rooms, and anticipation was fully justified. The chorus singing, under the direction of George Emery, was good, and the general stage business smartly executed under the guidance of Thomas J. Lamb. As the imperious Ida, Kitty Spearing scored a great success, both her singing and elocution being of a high order. Lena Taylor as Blanche made a good impression, for her voice is of excellent quality, but the diction in her songs might have been clearer. The sprightly Melissa had an admirable exponent in Elsie Stevens, and the Lady Psyche was charmingly rendered by Beatrice Fisher. Reginald C. Higdon made a clever study of Gama, while Frank B. White was very good as Hildebrand. The solos of Hilarion (Norman Stone) won deserved applause, and the comedy scenes, in which he was joined by Cyril (Alan Hanson) and Florian (Len Eastland), went with a snap. Gama's three sons, Arac, Guron, and Scynthius, were worthily presented by John Norris, Alan Hall, and Leslie Eldridge. The orchestra deserve special mention.

PHŒNIX M. AND D.S.

An interesting "Triple Bill" was presented by the above Society at the Guildhall School of Music. The plays chosen were "The Twelve Pound Look," "The Bishop's Candlesticks," and "Waiting for the 'Bus." In Barrie's comedy, Freda Gardner as Kate, the typist and ex-wife, and H. G. Owen as Sir Harry Sims, were seen to advantage, while in "The Bishop's Candlesticks," H. Ernest Maunder gave a good portrayal of the Bishop, investing the part with quiet dignity, though unfortunately with a tendency to lower his voice to a whisper at times. Everard Yaldwyn was effective as the Convict, his vocal inflections and brutal manner being well done. Gertrude Jennings' lively farce, "Wating for the 'Bus," was, perhaps, the best played piece of the three, the ladies of the cast being particularly good.

THE PLAYFELLOWS D.C.

The Playfellows D.C. tackled a stiff proposition in undertaking "Ye Gods," at Ilford Town Hall, and, generally speaking, came through with success. Arthur M. Carter played Jimmy soundly, placidly, and with quaint humour. John W. Menzies made a convincing medico of Dr. Jordan, and W. Burton Brien availed himself of every opportunity as Filson. It was a pity that the excellent character study of Professor Conway, given by Lewis Hill, should have been discounted by an imperfect knowledge of his lines. The scandal-mongering Mrs. Jordan was well portrayed by Dorothy Rabjohns, while much fun was extracted from the hysterical servant, Polly, by Eva Shimmon. Maude Lloyd made a charming Kitty.

CRICKLEWOOD O.S.

Great praise is due to this Society in its production of "Utopia, Ltd.," at St. Gabriel's Hall. Ivy Miller, the Princess Zara, sang exceptionally well, but her stage department needed improvement; while Ernest Fletcher as Captain Fitzbattleaxe artistically rendered the high tenor music. Ida Jupp made an imposing Lady Sophy, and her fine contralto voice gave great pleasure, though her song in Act 2 was taken too fast. Outstanding performances were those of Iris Davis and Mollie Shaw (a born actress), whose portrayal of the demure little Princesses was a thing of joy. As King Paramount, William Tait, somewhat ill at ease at first, improved greatly in the second act. The grotesque dancing of E. L. Bending and Edgar McHale as Scaphio and Phantis was highly effective, while Charles Francis made the most of the poor part of Tarara. Max Cross was an efficient Mr. Goldbury, though he was not in his usual good voice. The other Flowers of Progress had capable exponents in Joseph Lee, Frank Jelpke, Will Brooks, and James Shaw. The chorus was first class, and the orchestra good.

HANWELL AND EALING O.S.

Edward German's popular comic opera, "Tom Jones," was presented by the Hanwell and Ealing Operatic Society at Park Theatre, Hanwell, and the members of that excellent organisation have done nothing more meritorious. It went with a rare swing throughout, a feature being the great enthusiasm which the chorus infused into their work. Mr. H. L. March again exhibited his skill as a producer of more than ordinary ability. Mme. Jessie Hogarth was responsible for some effective incidental dances, and Mr. E. St. George Pett conducted a well-balanced orchestra. From the very lengthy cast of principals pride of place must be awarded Miss Ethelwynne Gosney for a very finished performance as Sophia. Her well-trained soprano voice being heard to great advantage, and she was ably supported by Mr. Clement Wood, a capital Tom Jones. Bluff Squire Western was admirably portrayed by Mr. Leslie Such. Miss Connie Heyford was well cast as the pert maid, Honour. Mr. W. A. Steff kept the audience in merry mood with the idiosyncracies of the village barber, Benjamin Partridge. Miss Bertha Homer did well as the intriguing Lady Bellaston. Mr. Fred Verity was responsible for a capital piece of work as Gregory, and the minor parts were in competent hands

CHISWICK O.S.

The most noticeable feature of "Tom Jones" as produced by the Chiswick O.S. at King's Hall was the chorus business, for which Frederick G. Lloyd must be praised. William Hill, a greatly improved actor, sang well in the title-rôle, and Chris Carr made a sufficiently heavy and artistic Allworthy. The humours of Squire Western were well depicted by Leonard B. Wright; while A. Duncan McMorran showed to excellent advantage as Gregory, particularly in "Jan Tappit." A quaintly whimsical Partridge (with gags) was presented by Herbert Ellory; and the villainous Blifil was admirably portrayed by F. D. L. Burge. Rita Yates spoke well as Lady Bellaston, and Sybil de G. Elsee made a pert, pleasing Honour. If Helen Greig's performance of Sophia has been left until last it is because only the best is expected from her, and she was as artistic and finished as ever.

THE EAST ACTON M. & D.S.

"Tilly of Bloomsbury," as presented at St. Dunstan's Hall, Acton, was perhaps the best performance of this play we have seen this season. Tilly was played by Nancy Drage, and we can congratulate her on her sweetly sympathetic reading of the character. Mrs. Welwyn, on whom so much depends, was admirably portrayed by Carrie Hattersley; while Dorothy Whitmore made a charming Constance and Sally Claret acquitted herself well as Grandma Banks, although at times too sprightly. Lily Sutton was not so happily cast as Lady Mainwaring, her make-up and voice being too young; but Beryl Matthews gave a clever study of the younger sister, Amelia. W. P. Williams had quite the best conception of Richard we have seen among amateurs. Geoffrey Lamb's Mr. Welwyn was a good study, as was the Percy of Ernest Claret, who carefully avoided over-acting. Praise—and sympathy—must be given to Chas. Moore, who was obliged to play Stillbottle without make-up owing to a recent accident, and who, in the circumstances, acquitted himself admirably.

MORECAMBE SHAKESPEARE.

Last week this enterprising society presented "The Merchant of Venice" and "Twelfth Night" at the Royalty Theatre, Morecambe, and the artistic performances met with much appreciation from interested audiences. This organisation is affiliated to the British Drama League. Miss Gwendolyn Lee is to be congratulated upon the results achieved under her leadership, and the principal rôles were well sustained by Mr. A. A. Lee, Mr. W. G. Clarke, Mr. Clifford Lodge, Mr. L. Grant, Miss Winifred Chapman, Miss Erica Jowett, Miss Madeline Ellis, and Miss Ursula Jowett.

INGOLDSBY CLUB.

The "doyen" of amateur clubs in London again proved the strength of their talent in "The Speckled Band" at Cripplegate Theatre. This far from easy play was well acted throughout. A carefully thought out study of Sherlock Holmes was given by M. McKay, who completely disguised his identity as the pseudo Peters. Sydney Wallace displayed grim intensity in his acting as Rylott. An amusing type of village juror was depicted by Clement Pink as Armitage, while the kind but firm Coroner was well played by Horace C. Higham. Clara Sutton stood out as Rylott's housekeeper, and Elsie Bullock was a pathetic and appealing heroine. The three clients of Sherlock Holmes were excellently contrasted by George E. Moat, Harry J. Gebbett, and Ernest Brown. The stage management of Sydney Wallace was on a very high plane.

FREE LANCES O.C.

At the Stanley Hall, Norwood, the Free Lances gave commendable performances of "The Quaker Girl," in which the name-part was represented daintily by Marion Ayliffe, who was admirably supported by her American admirer, Tony Chute, played well, if over seriously, by W. G. Wilton. W. Gracey as Jeremiah was the chief funmaker. A telling character study was given by P. S. Quick as Monsieur Larose, and Edith Newlyn as Madame Blum was clever and effective. Bessie Chapple as Princess Mathilde and Gilbert Connor as her bride groom, Captain Charteris, sang pleasantly, and the diction of G. Coventry and H. Barnden as Nathaniel Pym and Monsieur Duhamel was refreshing. Carol Wilton made a bright Phœbe. As Prince Carlo Arthur Tessier, an old stager, had excellent support from the chorus, whose work throughout was highly creditable.

"THE SURREY FOOTLIGHTS."

"The Surrey Footlights" gave performances of "The Emerald Isle" at the Public Hall, Croydon. Nora Cox as Lady Rosie Pippin looked and sang well, while the Earl and Countess of Newtown, played by A. F. G. Sattler and Gladys M. Knottley, made a dignified and impressive pair. J. D. Davies hardly came up to expectations as Professor Bunn. Eric O. Corkett was good as Blind Murphy, and Vincent E. Selfe an adequate lover as Terence O'Brien. Kittie Machin was a bright Molly O'Grady. A. W. S. Groves, as Serjeant Pincher, was responsible for an excellent bit of dialect, and Stanley V. Machin, in the small part of Black Dan, was one of the best men on the stage. Though the "show" was here and there wanting in "snap," Horatio W. Miller, who produced, may well feel satisfied. The orchestra was under the safe direction of G. Barton Smith.

KENSINGTON O.S.

On Monday and two following of last week this Society gave an excellent performance of Gilbert and Sullivan's "Gondoliers." Mr. William Blake deserves great praise for the production and stage management of the opera. Mr. George Street was very good as the Grand Inquisitor; Mr. Farians made a capital Duke of Plaza; and Mr. Norman White scored as Luiz; Mr. Charles Worger (Marco Palmiero), and Mr. Tom Cinwys (Guiseppe Palmiero), assisted by Miss Phyllis Rawnsley (Giannetta), and Miss Janette Ridley (Tessa) made an excellent quartet. Miss Clara Doran made a success of "The Day I Was Wed," and the Spanish dance by the company had an enthusiastic encore. Miss Usherwood was very good at Casilda. First-class work was done by the hon. conductor, Mr. R. Dean, and an orchestra of 16 performers. The proceeds are in aid of King Edward's Hospital Fund.

THE PENZANCE PLAYERS.

In response to a special request, the Penzance Players gave a repeat performance of the light comedy "Just Like Judy" at the Penzance Pavilion recently. Miss Gertrude Hall as Judy, Dr. R. J. T. Thornhill as Peter Keppel, and Mr. R. Chirgwin as Jimmy Draycott all did excellently. The proceeds were devoted to a fund in aid of the Cornish hospitals.

BUXTON D. AND O. SOCIETY.

Last week the Buxton Dramatic and Operatic Society occupied Buxton Opera House with Gilbert and Sullivan's "Yeomen of the Guard." Mr. Fred Burgiss wielded the baton, and the production proved quite a sucessful venture. Especially deserving of mention are Miss Jessie Mottershead in the part of Phœbe, Miss Grace Baines as Elsie Maynard, Mr. A. Fryer as Colonel Fairfax, Mr. S. W. Smith as Wilfred Shadbolt, Mr. G. L. Green in Cholmondeley's rôle, Mr. Harry Brunt as Meryll, Mr. P. Jackson in the part of Jack Point, and Miss E. Jervis as Dame Carruthers.

The chorus deserve the highest credit, and Mr. Allan Milton's achievement in the production of the whole work cannot be too highly acknowledged.

ACCRINGTON OPERATIC SOCIETY.

On Monday evening the 11th inst., this Society appeared at the local Hippodrome in "The Quaker Girl." The singing and acting bore testimony to the excellent work of the coach and stage manager, Mr. H. Brin-Lancaster, of Manchester. Miss Jessie Fulton was delightful as Prudence, both in acting and singing. Mrs. E. J. Riley, as Princess Mathilde, deserves high commendation. Miss Gertrude Eglin maintained an enviable local reputation, her work being decidedly clever as Phœbe. Miss Janet H. Tyrer was seen to advantage as Diane. Another fine portrayal was given by Miss Gladys Barnes as Madame Blum. Mr. Robert Hamer as Captain Charteris presented a well-thought-out conception of the part. Mr. Wilifred Schofield was a great success as Tony Chute. Mr. Walter Greenhalgh as Jeremiah was in fine form. Mr. Edward Townley as Prince Carlo was most convincing. Mr. Walter Lunn was a dignified Duhamel; Mr. Milton Duxbury made a capital Monsieur Larose; Mr. D. S. Aspden as William, and Mr. J. Clegg as Jarge, gave admirable support; whilst Mr. R. D. Wolstenhome was a very capable Pym. Toinette was charmingly impersonated by Miss F. A. Barnes, and Miss A. Wilding was sufficiently austere as Rachel Pym. The chorus was exceedingly strongly, and the orchestra was under the direction of Mr. J. A. Hanson.

HUTTON MALCOLM A.O.C.

That this society possesses abundant talent was once again proved at the Glasgow Coliseum, when they gave six performances of "The Mikado," under the direction of Mr. Hutton Malcolm. Miss Helena Hartley as Yum-Yum, Miss Gray Stark as Pitti Sing, and Miss Sadie Pringle as Peep-Bo, were fascinating little maids; and Mrs. Jim Gordon as Katisha acted with spirit. Mr Billy Davidson extracted the last ounce of comedy out of the rôle of Lord High Executioner; and Mr. W. J. Aitken's Pooh-Bah was excellent. No less competent was Mr. A. Taggart Whyte as Nanki-Poo; and Mr. J. B. Bennett as Pish-Tush. The solos, duets, trios, and other concerted pieces were delightfully rendered, and the orchestra, led by Mr. Horace Fellowes, played well. The proceeds of the performances went to the Royal Infirmary.

NONDESCRIPT PLAYERS.

The Nondescript Players set out to give a bright show of "The Gondoliers" at the Stanley Hall, and succeeded admirably. With Percy Plummer wielding the baton, and C. P. Ranger directing the stage, all went well from start to finish. The chorus sang merrily, the stage business and grouping were picturesque, and the acting up to a high standard. F. J. Cunningham made a dignified and humorous Grand Inquisitor, while Edward Buddle as Marco, and C. P. Ranger as Guiseppe, played and sang artistically throughout. Two more charming contadine could not be desired than Cissie Hood as a rather subdued Tessa, and Mrs. Scott Turner, a Carmen-like Gianetta. Lily Beauvais satisfactorily portrayed the Duchess, whose daughter, Casilda, found a sweet-voiced representative in Ruby Jenkins. Although a little lacking in dignity, Sydney Ferguson made his points well as the Duke, and a special word of praise must be given to W. G. H. Bishop for a good study of Luiz.

DURHAM O.S.

This society gave four performances of Gilbert and Sullivan's "Ruddigore" in the Palace Theatre, Durham, under the able conductorship of Mr. G. Chandos Cradock, who, apart from principals, had at command a well-trained choir of eighty voices, and a strong orchestra, led by Mrs Walker. From start to finish the play ran smoothly. The part of Robin Goodfellow was admirably filled by Mr. Charles Haisman; Mr. H. Coates played the title-part with marked ability; Mr. M. Burns as Old Adam Goodheart gave a good account of himself; Mr. T. Scott was the most successful of the baronets; Miss M. Tindale, in the rôle of Mad Margaret, acted with pleasing abandon and sang most acceptably; Mrs. Delmer as Rose May-bud was happily placed; Mrs. Eric Jones's portrayal of the part of Hannah was good. The danseuse, Miss Lilly Simpson, delighted the audience; and Mr. J. Errington as Richard Dauntless gave a typical representation. The proceeds will be handed over to local charities.

UTOPIAN O.S.

"Dorothy" is dependant largely upon its music, and every chance offered on this side was taken by The Utopians in their presentation at Blackheath, for which great credit is due to Harry H. Wicks, the conductor. In addition, the show was well mounted, charmingly dressed, and admirably produced by W. Brackenbury Berkeley. Handsome and débonair, Reginald France made a dashing Sherwood, and was capably partnered by Robert Bineham as Wilder. John Quigley made a dignified Georgian figure of Squire Bantam, and a fitting foil to the absurdities of Lurcher, a part humorously played by Cecil Symes. Joseph Hall was a typical Boniface as Tuppett, and Herbert Bond a bucolic Tom Strutt. A demurely attractive Lydia was presented by Florence Freeman, while as Dorothy, Marie Kelleher used a sweet but small voice to the best advantage. As an arch and coy Mrs. Privett Dorothy Baker proved a big success, and Violet Langler played prettily as Phyllis. The dances arranged by Chrissie B. Neville were a feature of the evening.

STOCK EXCHANGE D. AND O.S.

The Stock Exchange Amateur and Orchestral Society gave very praiseworthy performances of Justin Huntly McCarthy's romantic play, "If I Were King," at the King's, Hammersmith, last week. The play had been admirably rehearsed and produced by Mr. T. Ireby Cape, and among the principals whose work is specially worthy of mention are Mr. John M. Cohen, with a finished and effective portrayal of Louis XI.; Mr. Godfrey Washington, in the difficult part of Francois Villon; Miss Valerie Reynall Taylor, who acted very naturally as Catherine; Miss Alba Quekett, as Huguette du Hamel; Mr. R. H. Shelton as Thibaut; Mr. Desmond Whitaker as Noel de Jolys; and Miss Alison Gillies as Mother Villon. The Falstaffian friend of Villon was another capitally-acted character.

COWPER ST. (OLD BOYS') CLUB.

"Les Cloches de Corneville" was well played by the Cowper St. (Old Boys') Club, under the direction of Cyril S. Archer. The humours of the Baillie were well delivered by John Guppy, who had an excellent "shadow" in Herbert Patrick as Gobo. The miser of Dudley H. Jackson was played on more than usually robust lines, while Grenicheux was competently undertaken by Will Vernon. Harcourt Brown scored a success as the Marquis, his fine presence and artistic singing being greatly appreciated. Mabel Freeman was not well placed as Germaine, a part that requires more experienced handling. As Serpolette Gladys Elson showed great promise, and improved as the opera proceeded. The chorus work had been well rehearsed, and the vocal items owed much to the training of H. Coleman, L.R.A.M.

FORTHCOMING EVENTS.

Jan. 6-9.—"Babes in the Wood," Harry R. Clarke's annual pantomime, Large Public Hall, Croydon.

"THE WASTER M.P."

Play by Donovan Maule. Produced for the First Time at the Victoria Theatre, Stanley, Monday, Dec. 18.

John Hardcourt	Fred D'Albert
Jasper Milton	Tom C. Leybourne
Simon Entwhistle	Charley Parker
Jake Cavill	Eddie Courtney
Mrs. Wearing	Jessie Jones
Mary Wearing	May Harrop
Helga Carruthers	Louie Bates
Susan	Doris Dracey
Phœbe Perkins	Frances D'Albert

Mr. Fred D'Albert and his excellent company gave the first performance of this bright little drama at the Victoria Theatre, Stanley, and at both houses the piece was accorded a highly favourable reception. The staging was good and the acting of a high order.

The play opens in the home of Simon Entwhistle, a policeman. John Hardcourt, the hero, is a mill hand employed by Jasper Milton. He joined up for patriotic reasons at the beginning of the war, and is promised his old post when he returns. The mill owner, however, dies, and Hardcourt, on coming back at the end of the war, finds that Jasper Milton has secured possession of the mill. He applies for his former position, but is refused, Milton having given his post to Jack Cavill, a conscientious objector, who possesses a hold over him, knowing that he has forged a will giving him the mill, and that he has committed a murder in Australia and is masquerading in the name of the person he murdered. One of the leading incidents in the drama is an election, in which John Hardcourt and Jasper Milton are the candidates. Hardcourt is assured of victory, but as the result of a plot directed against his honour, Milton scrapes home by a small majority. He never takes his seat in the house, however, as Cavill, through Milton refusing to pay blackmail any longer, reveals his secret to Entwhistle and Hardcourt, and the curtain falls with Milton in the hands of the police.

Mr. Fred D'Albert gave a powerful portrayal of the character of John Hardcourt, and Mr. Tom Leybourne was highly successful as the scheming villain, Milton. Mr. Eddie Courtney supplied a plentiful stock of humour in the part of the drunken "conchie," Jake Cavill, and Mr. Charley Parker as P.C. Entwhistle, and Miss Frances D'Albert as Phœbe, were also both responsible for much gaiety. Miss Doris Dracey's part of Susan, the simple servant, is rendered very acceptably and the rôle of Helga Carruthers, the adventuress, is powerfully embodied by Miss Louie Bates.

AN AMATEUR "MIKADO."

The Croydon Stagers' Operatic and Dramatic Society appeared at the local Grand Theatre recently in "The Mikado," and a very creditable performance they gave. Miss Evelyn Poole as Pitti Sing was one of the successes of the show; she has a beautiful soprano voice and a pretty face and figure and acts cleverly. As Yum-Yum Miss Beatrice Hampton scored, her song, "The Moon and I," proving an outstanding hit. The Mikado was well played by Mr. C. H. Gibson; Mr. Sam Boots got every ounce of humour out of Ko-Ko.

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FAITH
(An Autumn Soliloquy.)

THE FILM WORLD TO-DAY.

By W. G. FAULKNER.

The Christmas season in the film world is not marked by the offering of special Christmas pictures. Ten years ago an attempt was made during two successive Christmases to put on special seasonable films, but it was soon discovered by the manufacturers—for those were the days of the "open market"—that the life of the Christmas film was not more than a fortnight, and that therefore financial success was impossible. There was plenty of call for seasonable films, but that meant new copies, the lives of which were limited to two weeks at the most, instead of eight weeks, the normal period of a hard-worked copy.

So they ceased to make them. The negatives are, however, still in existence, and at the present moment about a hundred are available for exhibition. These are the only Christmas films which can be obtained, and quite a number of exhibitors have got them as "fill ups," just to give a seasonable flavour to their programme.

For the season of merrymaking there are plenty of really good laughter-making pictures, good at all times of the year. There are, for instance, "Æsop's Fables," "Inkwell Comedies," "Harold Lloyd Comedies," "Lloyd Hamilton Comedies," "Cameos," "Mermaid," and other mirth-provoking films, including "Squibs Wins the Calcutta Sweep," and "Robin Hood."

"The Quest," at the Scala.

Mr. and Mrs. Lloyd George and a host of well-known people were present at the *première* of the Quest expedition picture at the New Scala last Monday evening.

It is not a Scott picture although it takes us to the frozen South. We accompany the Shackleton expedition from London, call at Lisbon and Madeira, visit St. Paul's rocks on the Equator, watch huge sea elephants wallowing in shallow water, visit South Georgia, go on an exciting whaling expedition and bring home tons of trophy, walk about among strange birds, get wedged among the icepacks, cut through the icefields, and endure wild tossings on angry seas, and, thanks to the witty descriptions on the film and the cool matter-of-fact talk by Commander Frank Wild, spend a most enjoyable and exciting time, until we are brought back, just at the end, to face the tragedy that befel the party by the death of its leader, Sir Ernest Shackleton.

There is something about this picture which differentiates it from all other travel pictures, and that is the intimacy of the happenings on deck, sea, and ice during the journey, all made of absorbing interest by the happy sub-titling. You do not merely watch the picture and follow the unfolding of the story; you accompany the expedition from start to finish.

The film was preceded by a prologue, "Night in the Antarctic." The stage setting is very fine, but the prologue is wearisome, and gives a bad impression of the men who face the dangers of the Antarctic. The idea seems to be based upon the story of Capt. Oates, of the Scott expedition—"a very gallant gentleman"—but the parts of the grouser and of the gallant gentleman of the prologue are not happily conceived, nor does there seem any reason for the "McGee" recitation, which was altogether out of place.

1923 Programme.

The Ideal Film Company's programme for 1923 is of an ambitious character. Plans have now been agreed upon for the production of "Old Bill Throughout ye Ages," and a number of "Scarlet Pimpernel" pictures. Among the films completed and to be trade-shown shortly are "Harbour Lights," directed by Tom Terriss; "Greensea Island," from Victor Bridge's book of that name; and "The Hawk," starring Margaret Bannerman.

Charles Hutchison—better known as "Hurricane Hutch," has been engaged to play in "The Hawk." "This Freedom" is nearly completed, "Mary Queen of Scots" and "Out to Win," by Roland Pertivee and Dion Clayton Calthrop, are also on the stocks, and will form part of Ideal's 1923 offerings.

Welsh-Pearson announce three new pictures for 1923—"Nell Gwyn," "Tip Toes," written by George Pearson, and directed by him, and "Squibs, M.P.," in all of which Betty Balfour will star, and all the old favourites, including Hugh E. Wright and Fred Groves, will be seen.

This is good news, and points to big things for English studios during next year. "Nell Gwyn" and "Mary Queen of Scots" will be specially ambitious productions.

Successful Two-reelers.

Ideal's made a new move last week in the presentation of a number of two-reel pictures at a trade show at the New Gallery Kinema.

First came "General Post," cut down to two reels, without missing much, and "Wuthering Heights," of the same length, with all the features that made it such a successful picture. These two pictures are abridged editions of two big successes.

Lloyd Hamilton comedies, "The Spider," "Pitter Patter," and the Cameo's "Crash," and the "Educator," were all very amusing, the remarkably clever trick photography making a first-class offering of short stuff which will give just the required touch of variety that the public are calling for.

From an entertainment point of view, these comedies are as snappy as anything I have seen. You can't help liking them; they are so absurd that a misanthrope couldn't stop himself from laughing.

"Toto of the Congo."

So many good things have been said about Cherry Kearton's "Toto of the Congo," that there is nothing left for me to say. Toto is the Charlie Chaplin of the animal world, and curiously enough he often adopts the Chaplin walk. As he has never seen the great little man, and therefore cannot imitate him, his antics must be put down to an unborn love of the droll. Toto starred in his first and last film, and has made a hit as an animal comedian who is unaware that there is anything funny in what he does in the wilds without the help of clothes of any sort.

"The Zone of Death."

"The Zone of Death," shown by Ward's Productions at the Shaftesbury Pavilion, is not so morbid as its title implies. A French production, it is quite an interesting film, a little bit out of the ordinary run so far as the story goes, very well photographed, and the acting is far above the average.

The ending is of the unhappy type, the hero being one of the victims of a terrible catastrophe to a town by a meteor.

Mlle. Brabant, as Giselli, is a charming little girl who gets our sympathies, and M. Clement, both new to us on this side of the Channel, gives a good presentation of a thorough-paced villain.

I cannot help thinking that the title is unsuitable, if not repellant. We want no story with death as the theme, no pictures that keep death in front of us. We want life and plenty of it, and if death, which is inevitable for all of us, must take a share in our entertainment, it were best that it should be kept in the background.

There are, as we well know, people who like things about death, to whom the last moments of friend or relative are things to recount again and again, and some who cannot get a thrill without seeing death in some form or other. To them the title of this film will appeal, but it seems to me that another and better title, with the word "death" left out, would do more justice to it.

"The Great Beyond."

What is the Great Beyond? Most people associate the term with the hereafter. "The Great Beyond"—the picture shown by the New Bio Exclusives—gives us a really good impression of Coney Island, a dozen Blackpools rolled into one. The rest of the story, concerning a man who stopped a bullet, may be told in the words of the synopsis which was handed round.

"'Under chloroform, and hovering between life and death, Curly'—that is, the man who stopped the bullet—'stood before the 'Great Judge.' 'Is there any reason why you should live?' asked the Recording Angel. 'No,' replied Curly; 'I have committed a deed of evil. I am a failure. I am not wanted on earth.' 'Deeds do not count here,' said the Angel, 'it is always the motive. You will be sent back to earth on probation.'"

The story is not at all bad. The moral is quite good and very acceptable, but the presentation of the "Great Judge" in materialised form is open to grave objections.

It is perfectly true that persons under the influence of chloroform dream strange dreams, and many imagine themselves to be floating through space, and even to be in the next world, but even if they dreamed that they entered the presence of the "Great Judge" there is no reason to materialise an idea of the ignorant, and give the "Great Judge" the earthly attributes of man. It is quite time we left off pandering to a primitive idea, handed down from the days when men fashioned their gods from wood, stone, or any other material.

If exhibitors are looking for a new type of story they will get it in "The Great Beyond," and if they count this uncalled-for presentation of "The Great Judge," and the recording angels as something a bit on the side of a daring novelty, they will book it. But they may offend many to whom things are best left to the imagination.

"Bonds of Hate."

If we must have love upon the screen, we are bound to get hate. It is the business, if I may use the word, of love to overcome hate, of good to overcome evil. In "Bonds of Hate," a Nordisk production shown by the Equitable Film Corporation, a simple story tells how hate is overcome by love. The story is very interesting, if too much on the morbid side, as most Scandinavian films are. There are some very fine scenes, especially of a shipwreck. The photography is good, and the acting is up to the Scandinavian standards.

"The Cave Girl."

Teddie Gerard appears again as the heroine in "The Cave Girl," a First National attraction, shown in their private theatre. The outstanding feature of this picture is the fine photography of winter scenes, snow drifts, rushing rivers, and exciting episodes that keep the interest well maintained.

In the dead of the winter the company travelled to Yosemite Valley to make scenes for this picture, which is happily almost entirely composed of exteriors. There is a thrilling climax, in which Teddie Gerard narrowly escaped death at the edge of the cataract of Verona Falls, one of the finest of the fine natural beauties of the Yosemite Valley.

The picture itself has an attractive theme, which happens to be a sound one, in the attempt to show that life outside the walls of a pampered civilisation sharpens the wits, and gives the uncivilised an advantage over the civilised when it is a question of natural cunning and strength. "The Cave Girl" is quite a good attraction, suitable for all classes of houses.

"Blind Hearts."

"Blind Hearts," presented by the Gaumont Company, has the advantage of being a Thomas H. Ince production, with Hobart Bosworth as the leading man. Hobart may be, and undoubtedly is, a fine actor, whose virile characterisations have made him well-known and liked, but he was badly cast for this picture. He is much too old for the part; in spite of his good acting he never looks the man he is supposed to be.

But the weakest part of the production is the story, which has little pretence to reality. This melodramatic story turns upon a birthmark. Two men, one of whom is played by Bosworth, marry two sisters, whose babies, a boy and a girl, are born on the same day. A half-breed woman changes the children, who are born in the same house. When the men return from an expedition somewhere in the frozen North, they are delighted to find that each has had his wish—the one a boy, and the other a girl—born to them.

But Lars Larson (Hobart Bosworth), who had previously noted a birthmark on the other man's arm, discovers on his child a similar birthmark, and on the same part of the body. While more than suspicious, he nurtures hatred against his friend, apparently believing that because his child had a birthmark similar to that on his friend, there had been a betrayal. It is easy to see what would happen, and how the boy and girl would fall in love with each other.

But are birthmarks inherited?

Peculiarities of features and of physique yes, but birthmarks no. And no one will know better than the people who see this picture that the idea is based upon wrong premises. If that is so, the story falls in a heap; there is nothing to it. If we accept it as a scenario-writer's licence, the "Blind Hearts" is a melodrama which will entertain everyone who doesn't bother whether the story is a likely one, and if the actors look like the people they should be.

The picture gives the impression from the titling that the opening scenes refer to the late 'forties of the last century. The dresses of the women, and the manner of dressing their hair, lends colour to the supposition. Twenty years later, that is, about 1870, the telephone is in use in the picture. But that is, of course, a film producer's intelligent appreciation of things to be invented. For all that it doesn't add to the realism, to say the mildest thing about it.

"PETER WILKINS" AT PRESTON.

An instantaneous success on its first performance at the Empire Theatre, Preston, "Peter Wilkins" is out of the ordinary run of pantomime. In each of the ten spectacular scenes there is something new and original, and the Hannaway Bros. are seen at their tip-top form, and roars of laughter greet their numerous eccentricities. Jack Cranston at Capt. Cutter renders some tuneful songs in excellent style; Vera Elmore in the title-part is forceful and entertaining, and Doris Vi-Driscoll makes an ideal Margery, and sings well. Hugh Maybury is very funny as the widow, Mrs. MacFarlane, and Alex Camm quite suits the part of the Baron. The production is well mounted, and some of the tableaux are a perfect blaze of magnificence. Mr. Brete Hard, the producer, is to be warmly congratulated on the fine spectacle presented. Amongst the speciality features worthy of mention is the band of pipers, a charming dramatic and melodious turn; and Mme. Verona's Ten Little Gems, in miniature cameos of dance and song, evoke the warmest appreciation.

"PUSS IN BOOTS" AT NORTHAMPTON.

Mr. George Wayne successfully produced his pantomime "Puss in Boots," by Frank and S. Wayne, at the New Theatre, Northampton, on Monday evening. The story is told in seven scenes, and is in accordance with tradition. Miss Peggy Melrose is seen to advantage as the miller's son, and both her singing and dancing are charming. Miss Anita Hayes acts, sings and dances well as the Princess; Miss Blance Pearson is an ideal Good Fairy; Mr. Alf Brooks as Queen Musty, and Mr. Harry Trevor as the King are very amusing, and in their comic business are assisted by Messrs. Burley and Langford as Horace and Percy. Mr. Burley, as Jagon, gives a good sample of his dramatic power in "In the Ring of Iron." Mr. Harry Bud works hard and well as Puss in Boots; Miss May Franklin scores as the Ogre; Miss Rhoda Vere is a clever young speciality dancer; and Kirby's Flying Ballet is greatly admired. The scenery and effects are from the Crown Studios. Mr. Fred Willett is stage manager.

ENTERTAINMENT FINANCE

Stoll's—Victoria Palace—Variety Theatres Consolidated.

Times have been very difficult in the theatrical world during the past two years, partly owing to the general depression in trade and consequent reduction of spending power, and partly to the pressure of the Entertainment Tax, which tells especially heavily in bad times. The report of the Variety Theatres Consolidated for the year ended Sept. 30 last, just issued, is considerably worse than that for the preceding year, notwithstanding the economies it was hoped to effect by the working arrangement with the London Theatres of Varieties.

The net revenue amounted to only £6,800, as compared with £19,200 for the previous twelve months, and after payment of Debenture interest and other prior charges there was a loss of £7,000, as against a profit of £4,500 for 1920-21. Including the amount brought forward, and transferring £5,000 from reserve, the debit balance is wiped out, leaving still £2,300 to be carried forward. The reserve fund, however, is now reduced to £3,500.

Stoll Cinema Concerns.

Despite the general depression which the above results indicate, the two Stoll cinema enterprises—the Stoll Picture Theatre (Kingsway) and the Stoll Film Company—whose reports have just been issued, have suffered very much less than most.

Taking the Film Company first, the trading profits, after charging all working expenses, amounted to £50,900, which compared with £75,800 for the previous year, and the net profits worked out at £36,100, as against £55,100. Last year, however, £34,400 was devoted to writing off preliminary expenses and foreign agencies establishment account, and these items do not recur. In consequence the directors are not only able to maintain the dividend on the ordinary shares and the proportion payable on the Founders' shares, but also to increase the allocation to reserve from £11,200 to £20,000. The reserve fund now stands at £51,000, while £10,000 is carried forward, which is a decidedly good record for such a young company.

The Stoll Picture Theatre (Kingsway) showed a much smaller falling off in earnings, which amount to £47,100, as against £53,100, while the net profits were £5,800 lower at £32,900. A larger balance was brought in, however, and the dividend is maintained at 12½ per cent., leaving £20,900 to be carried forward. Under the conditions prevailing, these must be counted exceptionally good results, and a further tribute to Sir Oswald Stoll's genius.

Victoria Palace Profits.

A concern to which I have frequently drawn attention is the Victoria Palace, which has always had a knack of hitting public taste. The report to hand, although not so good as the preceding year, is still very satisfactory under the abnormal conditions. The net profit for the year to Nov. 5 last amounts to £26,500, as compared with £33,900, and a dividend of 20 per cent. is forthcoming, or only 5 per cent. less than was paid in the three preceding periods. The reserve account gets its usual transfer of £5,000, and now totals £25,000, and £5,600 goes forward, as against £8,900 twelve months ago. The company is steadily piling up a very satisfactory record. It has never missed paying a dividend since the opening of the hall, and the average return now works out at the very comfortable figure of 16½ per cent. per annum. Moreover, the last three distributions have been made on the capital, as increased by a 50 per cent. scrip bonus.

BARTHOLOMEW LANE.

NEW COMPANIES REGISTERED.

ALEX. LTD.—Reg. Dec. 15. "Sunny Side," Norwood Green, Middlesex. To carry on the business of producing plays, pantomimes, and revues. Capital £500 in 500 shares of £1 each. Directors: A. W. Pearce, 6a, Quadrant-road, N.1; W. S. Gordon, 12, King Edward-street, Mosley, Birmingham.

HIPPODROME (GOLDERS GREEN), LTD.—Regd. Dec. 15. 30, Gerrard-street, W. To carry on the business of theatre proprietors and managers, proprietors and managers of electric and cinematograph theatres, &c. Capital £1,000 in 1,000 shares of £1 each. Qualification of directors, one share.

HARPER & ASHTON, LTD.—Regd. Dec. 18. The Royal Cinema, Manor-street, Fenton, Stoke-on-Trent. To carry on the business of cinematography. To carry on the business of cinema proprietors, lessees, and managers. Capital £2,000 in 2,000 shares of £1 each. Directors: A. Harper, Fenton, Stoke-on-Trent; W. O. Ashton, 2, Hollings-street, Stoke-on-Trent.

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SONGS AND SINGERS.

Francis and Day's.

News to hand from various pantomime centres anent the success of the firm's songs is gratifying in the extreme, especially with regard to "Yoo-Hoo (You'll) Hear Me Calling 'Yoo-Hoo'!" "Wherever You Are," "If Winter Comes," "Stumbling," "Carolina in the Morning," "Dapper Dan," and "Peggy O'Neil," felicitations also being numerous over such items as "Say It With Music," "On the Road to Anywhere," "Our Little Garden Subbub," "Mississippi Honeymoon," and "Julius."

Peggy O'Neil" is a big hit in the hands of Vera Wray, the heroine of African Productions' "Sleeping Beauty" at Ilford Hippodrome; other numbers hitting the mark being "Julius" and "Our Little Garden Subbub," sung respectively by the Prince's Valet (Gladys Johnson) and the Nurse (Frank Dunlop).

Christine Roy writes from Johannesburg of the success achieved by her with such songs as "If Winter Comes (Springtime Will Soon Be Here)" and "You've Got Your Mammy With You All the While."

Cellini, who is appearing in A. G. Harts' "Cinderella" at the Royal, Barnsley, this week, is featuring "I Love the Night Time" with signal success.

The song entitled "Homeward Bound" was a big hit in Cray and Parkin's "Forty Thieves" last week at the Opera House, Jersey, the singer being Betty Yorke, a fascinating Margiana.

Bud Richie's feature number in pantomime is "Dapper Dan," which is at Swindon this week eliciting similar plaudits as greeted it at West Hartlepool last.

That much-talked-of pianoforte piece, "Kitten on the Keys," of Zoz Confrey, the composer of "Stumbling," was a great hit at the South London Palace last week, the executant being Jay Connelly, of Wright, Connelly and Mac.

Peter Bernard.

The Two Rascals, at the Grand, Birmingham, were last week featuring Peter Bernard publications. The Royal Southern Singers, who were at the Alhambra, London, recently, featured "Derby Day" and "Blessings" with much success; and Clasie Silver at Sheerness featured "All the Ugly Fellows Say 'Hello' to Me" and "Derby Day." Mabelle Maartens reports that "Say It With Kisses" and "Save a Little Sunshine" are going very well. Johnnie Kavanagh is working "Was Friday a Woman or a Man?" which is a wonderful comedy number, and one which is going well.

Vanwy Chard is singing "Say It With Kisses" in the pantomime produced at the Theatre Royal, Portsmouth, and a number of other pantomimes are using Bernard publications, the most popular songs being "Ask My Mama," "Oh! Marie," "Georgia Moon," "I'm Thankful and Thankful Again," "Say It With Kisses," "Save a Little Sunshine," and the ballad, "Blessings."

FOR NOTES on FELDMAN NUMBERS See page 24.

A MIXED BUDGET.

Metzler & Co. send us another of their Historical Songs and Ballads of Ireland, which have been arranged so cleverly and with so much musicianly insight by Herbert Hughes. A foreword says that "Oft in the Stilly Night" is one of the best-known of "Moore's Melodies." It is undoubtedly one of the most beautiful. "Brian Boru's March," for piano solo, founded on an ancient Irish tune named for the King who was killed at Clontarf in 1014, but which is probably much older, is another of Herbert Hughes' contributions to the budget under review. The march, a most inspiriting tune, is directed to be played in the manner of a patrol, sounding louder and louder as it advances out of the far distance, and fading away at the finish into a P.P.P.P. It should be very effective in performance.

"Zinetta," a cleverly written and attractive valse, is by William Murdoch, the pianist. Hubert Eisdell, the tenor, has also turned composer. Several songs of a light type bear witness to his skill in writing for the voice. "A Walk With Lucy" (words by Edward Lockton) is a cheery, simple little love song that can hardly fail to add to the gaiety of any gathering. For who could refuse the tribute of a reminiscent smile to these concluding lines:—

"And everywhere that Lucy goes
My heart is sure to be."

"Wherefores and Whys," a collection under one cover of five little songs, "The Glow-worm," "The Goldfish," "The Worm," "The Oyster," and "The Whale"—settings of whimsical verses by the "Punch" rhymester, A. P. Herbert, are neatly done, the music being as humorous as the words, and bringing out their point. "God Made You Fair" is a love song of an effective and popular type with impassioned words, by P. J. O'Reilly, and a slow, swaying melody. Raymond Loughborough writes the music.

The "Three 'Spingling' Songs"—beautifully printed and turned out, with charming line drawings by Anne Rochester—get their name from one of the invented words, "after" Lewis Carroll, in the last of the three, "Jimmy and His Dog." They are songs about children, by one who evidently knows and loves them (Percy H. Ilott), and are set to music as delightful as any Olive Turner has ever written.

OPERA STORIES.

Miss Gladys Davidson, the authoress of "Stories From the Russian Operas," published by T. Werner Laurie, states in her Preface that the stories selected are those of the Russian operas best known to opera-goers in this country, most of them having already been performed in London or elsewhere. The incidents of each libretto, exactly as they occur in the various acts and scenes, are presented in the clever, readable form of a short story. The work serves the double purpose of a text-book for opera lovers and provides at the same time a collection of dramatic tales of considerable interest to the general reader. Altogether there are sixteen stories, and the volume also contains a number of illustrations of leading characters in the operas.

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REVUES.

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BUBBLE AND SQUEAK.—Dec. 25, Hippo., Bolton; Jan. 1, Birmingham.
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HOIST YER SLACKS.—Dec. 26, Palace, Southampton.
ITALIAN EYES.—Dec. 26, Grand, Wellington.
JACK OF ALL TRADES.—Dec. 26, Hippo., Portsmouth; Jan. 1, Palace, Reading.
MINSTRELS OF 1922.—Dec. 25, Hippo., Manchester.
MR. TOWER OF LONDON.—Dec. 25, Portsmouth; Jan. 1, Wood Green.
OH! OH! DAPHNE.—Dec. 26, Hippo., Camberwell.
OH! YES.—Dec. 26, Hippo., Willesden.
PEDLAR'S PIE.—Dec. 26, Grand, Swansea.
PEEP-SHOW, THE.—Dec. 26, Emp., Swansea.
PEG'S NIGHT OUT.—Dec. 25, Hippo., Bury.
PINS AND NEEDLES.—Dec. 25, Hippo., Dublin; Jan. 1, Hippo., Belfast.
PUNCH.—Dec. 25, Crown, Eccles.
RADIOS.—Dec. 25, Empire, Glasgow.
ROCKETS.—Dec. 26, Empire, Sunderland.
*ROUND IN FIFTY.—Dec. 26, Olympia, Liverpool.
SAY WHEN.—Dec. 25, Queen's Park Hippo., Manchester.
SEARCH ME.—Dec. 25, Hippo., Rotherhithe.
SHIP AHOY!—Dec. 25, Queen's, Dundee.
SHOWMAN, THE.—Dec. 25, Palace, Warrington.
SHUFFLE ALONG.—Dec. 25, Hip., Sheffield.
SMOKE RINGS.—Dec. 25, Grand, Clapham; Jan. 1, Olym., Shoreditch.
SPANGLES.—Dec 26, Hippo., Putney.
SPARKLETS.—Dec. 25, Hippo., Coventry; Jan. 1, Palace, Southampton.
SPLINTERS. — Dec. 25, T.R., Windsor; Jan. 1, Palace, Camberwell.
TAKE ALL.—Dec. 26, Hippo., Warrington.
TRIP TO PARIS.—Dec. 25, Palace, Camberwell; Jan. 1, Queen's, Poplar.
WHAT A NIGHT.—Dec. 25, Palace, Bradford.
WILD OATS.—Dec. 26, Hippo., Leeds.
WINNERS.—Dec. 25, Theatre, Paisley.
1922.—Dec. 26, Palace, Hull.

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"THE TRAGEDY OF MR. PUNCH."

This fantastic play, in a prologue and one act, by Russell Thorndike and Reginald Arkell, which was first presented by Mr. José Levy at the Little Theatre (Grand Guignol) on Dec. 15, 1920, has been published by Duckworth & Co., of Henrietta street, Covent Garden. All the characters in the usual Punch and Judy show are represented, including Dog Toby and the baby. Miss Sybil Thorndike played the part of Judy in the production at the Little Theatre, and Mr. Russell Thorndike was Punch.

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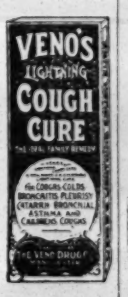

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CONCERT AT LEICESTER PALACE.

There was a large and appreciative audience at the Leicester Palace recently, when a concert was held by the Leicester Club and Institute Silver Prize Band, who are raising money for the endowment of a cot at the Leicester Royal Infirmary. There was a capital musical programme, and Miss Edith Holloway and Mr. Herbert Cave rendered numerous items, which were well applauded. Thanks were accorded the artists, Sir Oswald Stoll, Mr. Trueman Towers, and the Palace staff.

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BRIXTON EMPRESS.
Rehearsal at 12
Eric Wollheim presents
"Old Bill, M.P."

These Calls are communicated by the Management for the information of Artists, without prejudice.

Bill matter to be sent direct to the Manager of each hall three weeks prior to the date of opening.

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FOOTLIGHT FLASHES.

Confirmation.

We have all along contended that Feldmanism would be the predominating musical force in pantomime. Results prove conclusively that we were right.

The Feldman numbers are first *because they are the best.* We are always willing to let our music fight its way on merit alone. We know the value of our goods, and pantomime experts know it too. That's why they have every confidence in Feldmanism.

RONALD KNIGHT, who, with Sheila Brady, has made a phenomenal success in "Smilin' Through," featured as a song-scena. Highly praised by Press and public everywhere

RONALD KNIGHT.

"At Home."

At the invitation of Stanley Ketchell, our representative attended the sixth "At Home" of the Concert Artists' Association, which was held in St. George's Hall on Sunday, Dec. 17. The entertainment proved a great success, and our representative was paticularly impressed with the splendid rendition of "The Sheik" by Gladys Millage, Lloyd Shakespeare, and Ernest Rutherford. This capable trio (with saxophone, cornet, and piano) "put over" the popular fox-trot in artistic style. Mr. Ketchell's orchestra featured "Shufflin' Along" and "Smilin' Through" (the latter as a violin solo), and had an enthusiastic house with them all the way.

Seven Specials.

Brydon Phillips' "Cinderella" pantomime, produced at Ramsgate, Boxing Day, has seven Feldman numbers, as follows: "Triumphland" (overture), "Drifting," "Round on the End and High in the Middle," "Charles," "I'm Gonna' Lock Myself in Dixieland," "Shufflin' Along," and "Cute Little Love Nest."

ST. JUSTE AND HIGGINS.

ST. JUSTE and HIGGINS, a big success wherever they go with "Tenement Rose" and "Hiawatha's Melody of Love."

London Pantomimes.

If you visit any of the London pantos. you will be sure to hear the Feldman select. They are in every place where King Panto. reigns. A look round the rehearsals last week found everyone busy and happy in Feldman songs, with "Shufflin' Along," "The Sheik," and "Hiawatha's Melody of Love" in particular evidence.

In Heatherland.

The Three O'Connor Girls, now touring Scotland, advise us of their striking success in "All Over Nothing at All." This new number has caught on very rapidly.

Les Elitas.

The above-named clever act report continuous success with "Old Pal" and "The Sheik." They say both songs seem to grow in popularity as the weeks go by. That's a feature of Feldman songs.

As Principal Boy.

From the Royal Welsh Choir, Madge Trevor moves to a principal boy part in pantomime. Miss Trevor will feature several Feldman numbers, her successful experience in "Smilin' Through" being conclusive evidence as to the value of Feldmanism.

EDIE DAY, principal boy, Henry Lee's pantomime, "Little Jack Horner," featuring "Shufflin' Along" and "Moonlight" in accomplished manner

EDIE DAY.

From Miss Bobby.

Bobby Walmore, now finished with concert party work, is back in variety once more, featuring, as usual, Feldman numbers. "Shufflin' Along" and "Charles" are her mainstays just now.

FOOTLIGHT FLASHES.

Three After It.

Writing on Dec. 12, Fred Toft, who with Dickie Clair presents "Aladdin," tells us that three of the artists are anxious to sing "Hiawatha's Melody of Love." The winner will have been found by now, we hope. Other Feldman numbers favoured are "Cute Little Love Nest," "Shufflin' Along," "The Sheik," "Charles," and "Keep on Smiling."

SHEILA BRADY, the capable partner of Ronald Knight, whose remarkable success as a singer in the song-scena, "Smilin' Through," has been subject for general appreciation.

A Famous Trio.

From the Brazilian Trio, now featuring "The Sheik," "Don't Leave Me, Mammy," "Shufflin' Along," and "Hiawatha's Melody of Love," we learn that several older Feldman numbers are still in continuous request. The famous trio never fail to supply public demand.

Midnight Follies.

Anthony Lowry, who controls the orchestral end of things in the Midnight Follies show at the Hotel Metropole, specialises on Feldman numbers. A special word of praise for one of these is, "By the Sapphire Sea."

Happy-Go-Lucky.

Reg Ewen, the Happy-Go-Lucky comedian, has found a song after his own heart in "Round on the End and High in the Middle." He is proving it an all-round success, too!

A Big Company.

In Harry McKelvie's [illegible] pantomime, produced on Monday, Dec. [illegible] at the Empire, [illegible] the [illegible] are supported by a company of [illegible] and [illegible] numbers delightfully sung. This and a [illegible] of Feldman songs provides a [illegible] success. The numbers [illegible] Along," "Hiawatha's M[illegible] "Smilin' Through," "Cute Little [illegible] Nest," "California," "Dreaming," "You Never Know," and "The Sheik."

(Many thanks to the Hathaway Brothers for kindly assistance.)

PEEL AND CURTIS.

PEEL and CURTIS, comedians in chief in Harry McKelvie's "Peter Wilkins" pantomime. An outstanding success in "That's How I Believe in You," "Rebecca From Mecca," and "My Little Yiddisher Girl."

New and Good.

The Westminster Singers [illegible] new fox-trot ballad, "All Over Nothing at All," very much to their liking. We hear of enthusiasm for the number on Merseyside, following the visit of the W. S. to Liverpool.

An Enthusiastic Feldmanist.

Lawrence Eastwood, the comedian-producer of Lyall-Taylor's famous concert party, "The Onchans," has a lot of interesting things to say of Feldman numbers. Here are some of his remarks culled at random from his enthusiastic [illegible]:

The King of Pantomime [illegible] of Araby."
The High Brows can't smother it,
The Duffers can't spoil it,
Feldmanism catches an audience in every mood.
Feldmanism has dignity and drama, life and love.

GERALD WRIGHT plays a Dandini in panto. and featuring "On a Saturday Night," "The First Forty Years Are the Hardest," and "She's Mine, All Mine," with his usual conspicuous success.

GERALD WRIGHT.

A Clear Lead.

The Crystals are doing exceptionally well in "All Over Nothing at All" and "Canadian Capers," two numbers which, they say, keep them well ahead.

Feldmanism is Proof Against Frosts.

London: Printed for the Proprietors of "The Era," 35, Wellington Street, Strand, W.C., by Fleetway Press Ltd 3-9, Dane Street, High Holborn. Thursday, December 28, 1922.

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CIRCUS ARTISTES' WANTS.

WANTED, Jan. 15, onwards, to follow Bostock's Circus, Kelvin Hall, Glasgow, MLLE. EMMIE and AUGUST. Miniature Circus. Educated Pony, Performing Pony and Dogs, and Great Comedy Mule; 5 weeks' successful run at above circus. Neat, clean, and clever. Suitable and pleasing any audience. All coms., MLLE. EMMIE FOSSETT and AUGUST, Bostock's Circus, Kelvin Hall, Glasgow. House, address, c/o Mrs. Grant, 16, Radnor-street, Glasgow.

WANTED Known, Circus Leader; Solo Cornet, age 35; liberty tenting season, 1923; extensive modern library and experience; references, Sanger's, Bostock's, Hanneford's, &c. BERT MORGAN, 4, Chelsea-road, Southsea.

MUSICIANS WANTED.

PALACE, PLYMOUTH.
WANTED, smart, fully competent Conductor, for Varieties; take Leader when required. Copies testimonials, photo (returned), salary, and partics., to MANAGER.

WANTED, Pianist-Conductor; small orchestra; experienced pictures and variety; good, otherwise useless. State age, terms (evenings only), and particulars, M. D., 126, London-road, Neath.

WANTED, Violin Rep., open Jan. 15; must be up to Cinema work. Enclose photo and state salary to P. D. REEVES, Pavilion, Maidstone.

WANTED, Leader and Drums, to open at once; permanency if suitable; must be A.M.U. Give references and lowest terms to MANAGER, Hippo., Exeter.

WANTED, immediately, brilliant, experienced Violin Leaders, Manchester Cinemas; good salaries. State age and full particulars to M. D., 110, Brailsford-road, Fallowfield, Manchester.

WANTED, Leaders, Bassist, open immediately, Liverpool cinemas, must be used to first-class music, Tavan and Alder, otherwise don't waste stamps. Apply, with references, DELMONTES, 22, Lord-street, Liverpool.

WANTED, Coliseum, Rochdale, first-class Picture Leader Violinist, used to high-class music. Apply with refs., JACKSON, Hippodrome, Rochdale.

WANTED, Leader and Sub-Leader for North London. Six evenings and two Mats. Lowest terms to ABBOTT, 47, Uxbridge-road, Shepherd's Bush, W.

WANTED, a Violin (Leader), to open January 15, once nightly; must be used to grand opera, musical comedy, &c. Union terms, £3 10s. Apply, with refs., to MUSICAL DIRECTOR, Opera House, Perth.

WANTED, two lady Violinist-Vocalists, or otherwise Double-handed. C.P. Tour; 50s. each and extras. Also L. Comedian, gent., inexpd. consd. Particulars and stamp, Box 972, "The Era."

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WANTED, Violinists and 'Cellists to try our new Velvo Resin. It improves your playing fully 50 per cent. Post free 2s. 9d. IMPERIAL CO. (D. Dept.), 28, South Castle-street, Liverpool.

WANTED, first-class Violinist; must be good soloist; have extensive orchestral experience and library; also 'Cellist. First-class men only; others save stamps. MANAGER, Grand Picture House, York.

WANTED, Good Violinist, ex. cinema work, also Double Bass; audition Thursday, 2 p.m., at NORBURY CINEMA.

WANTED, Solo Violinist, 25 hours weekly; salary £4 per week; comfortable and permanent position to right lady or gent., but must be good for trio. Duds save stamps. Open immediately. QUEEN'S CINEMA, Hexham.

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WANTED, immediately, Double Bass, experienced in high-class variety and musical shows; M.U. Full particulars to FRANK STOKES, Mus. Dir.

WANTED, Saxophonist, A Melody or Elto; must memorise and syncopate. ISIS BAND, 11, St. Aldates, Oxford. 'Phone, 144.

WANTED, 'Cellist and Drummer (Tymps.); cinema out of town. THE RAIS ORCHESTRAL AGENCY, 48, Rupert-street, Shaftesbury-avenue, W.1. Regent 3037.

WANTED, at once, first-class 'Cellist. State lowest terms for evenings only. Comfortable job. Write, MUS. DIR., 154, Cedar-road, Northampton.

PICTURE HOUSE, LEATHERHEAD.
WANTED, thoroughly capable 'Cellist. Must have big tone. Write experience, lowest terms.

WANTED, 'Cello, able to double Piano, also Leader, first-class men, and open immediately. Wire terms, 20, Gheluvelt-avenue, Kidderminster

PALACE THEATRE, DONCASTER.
WANTED, Monday next, 'Cellist, Pictures, 6.30 to 10.30. Salary, £3 5s. Apply, J. HARVEY, M. D.

WANTED, immediately, Orchestral-Organist, must be capable, for high-class Picture Theatre. Write or wire to BELL, Mus. Dir., "La Scala," Dundee.

WANTED, Pipe Organist for regular Sunday evening engagement. Apply personally, MADAME MAY WALTER, 3, Macclesfield-street, Shaftesbury-avenue, W.

WANTED, lady Orchestral Organiste (reed), for Maida Vale; must read 'Cello parts; one wanting further experience might suit. Lowest terms and experience, Box 970, "The Era."

WANTED, first-class Pianist (lady), for hotel, W.C. district. Young, good appearance essential. Must be experienced in Tavan, Alder, &c. Address ZELBA, 70, Pyrland-road, Highbury, N. No callers.

WANTED, experienced Relief Pianist-Organist, afternoons and nights, for Midland Cinema. Apply, stating age and salary required, to Box 962, "The Era."

WANTED, to open at once, Orchestral Harmonium Player; also Violinist. Send photo, stamped envelope, and terms for six days; pictures. EMPIRE, Shrewsbury.

WANTED, young lady Pianist, good player; 30s. week; live in. Photos retd. ARTHUR HARDAKER, Bowling Green Hotel, Bondgate, Otley Yorks.

WANTED, for high-class cinema at Torquay, first-class Orchestral Pianist, with up-to-date library; correct fitting an essential feature; comfortable engagement for right man; 3 performances daily. Age, references (which will be applied for), salary, and full particulars to W. F. GILLEY, Managing Director, Burlington Picture House, Torquay.

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WANTED, thoroughly experienced Orchestral Pianist, used to variety, &c.; double other instrument when required; open immediately. Reply, stating terms, references, &c., to MUSICAL DIRECTOR, New Hall, Bargoed, S. Wales.

WANTED, imm. or Jan. 8, thoroughly experienced Orch. Pianist and Leader-Violinist; conversant with standard overtures, &c.; easy and comfortable Engt.; 21 hours weekly. Wire or write terms and particulars, MUSICAL DIRECTOR, Brine Baths Orchestra, Droitwich.

WANTED, Orchestral Pianist, open Jan. 15; must be up to Cinema work. Enclose photo and state salary to P. D. REEVES, Pavilion, Maidstone.

WANTED, Pianist (Jazz), lady or gentleman, for occasional dances, to play one to three hours from 10.30 p.m. ZELBA, 70, Pyrland-road, Highbury, N. No callers.

WANTED, Piano-Conductor, for Monday, Jan. 15; permanency to suitable person. Apply, giving full particulars and lowest terms, to MANAGER, Hippodrome, Exeter.

WANTED, a first-class Drummer; must have own Tympani, Bells, Glockenspiel, &c. Apply, MUSICAL DIRECTOR, Kingsland Empire, High-street, Kingsland.

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WANTED, to open at once, experienced Drummer and Tympanist; M.U. State age. J. WHITELOCK, Argyle Theatre, Birkenhead.

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WANTED, double-handed Musician, lady preferred, to play Cornet, Violin, and a few bars on Gutar; for small town tour of "Romance." Starting Feb. 5. MURRAY KING, Devonshire Park Theatre, Eastbourne.

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WANTED, superior Ladies' Band (five in number), costumes preferred, for National Trades Exhibition, Birmingham. Eight weeks' engagement. Best terms to Exhibition Offices, 27, Paradise-street, Birmingham.

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DRUMMER and Tymps.
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WANTED, by M. D., Baton or Piano-Conductor; compose, arrange; large library; exper. Variety, Pictures, &c.; excellent refs.; tour or resident (res. preferred); young, good appearance, reliable. BINGHAM, 35, St. Mary's-square, Kennington, S.E.11.

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WANTED, by MISS IRENE DE WITT, experienced Violinist Leader, deputising or permanency, with or without library. 36, Bulstrode-road, Hounslow.

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WANTED, Engt. by Violinist (Lead or Rep.), thor. exp. Cinema. Can open immediately. C. L., 75, St. Paul's-road, Highbury, N.

WANTED, engagement by first-class Violinist-Leader, to take charge, with extensive library; cinema or dance hall; moderate terms. Apply, VIOLINIST, 26, Brondesbury-villas, Kilburn, N.W.

WANTED, Engt. by brilliant young Leader with excellent library, who, in his present position, held for nearly 3 years, is in charge of an orchestra of 9, desires change; London only. Apply, VIOLINIST, 153, Leighton-road, N.W.

WANTED, by Leader-Violinist. Straight or Jazz, doubles Banjoline (Weaver instrument), deputy work up to 3 p.m. or after 10.30 p.m. ZELBA, 70, Pyrland-road, Highbury, N.

WANTED, by Violiniste, Re-engagement; experienced cinema work; would deputise. 195, Adelaide-road, N.W.3.

WANTED, Engt. by exp. Violiniste, pupil of Joachim; exp. Tavan, &c.; any direction; would deputise. THORPE, Alexandra-road, Heathfield, near Eastbourne.

WANTED, Engt., DORA TERRETT, Violiniste; open immed.; theatre, var., pic. Wire, 4, Mount Pleasant, Bangor, N. Wales.

WANTED, by Violinist and Pianist, engagement in cinema; five years' experience as Leader; excellent library; terms moderate; reliable. VANDERSTEEN, 18, Hewlett-road, Bow, E.3.

WANTED, immediately, Engt. (young lady), 2nd Violin; would play first. P. L., 68, Teville-road, Worthing.

WANTED, Joint Engagement, brilliant Violinist (gent.) and Pianiste (lady); best refs.; fine library; trio if required. Box 924, "The Era."

WANTED, Joint Engagement, brilliant Violinist (gent.) and Pianiste (lady); best refs.; fine library; trio if required. Box 955, "The Era."

WANTED, Engt., Violinist and Pianist (or Trio), Cinema, Café; library; ref.; permanent, near London. VIOLINIST, 38, Craven Hill-gardens, W.2.

WANTED, engagement by first-class Violinist, young and smart, alone, or with his excellent trio. Audition if required; London only. VIOLINIST, 32, Douglas-road, Canonbury, N.1.

WANTED, engagement by first-class Violinist; thoroughly competent and expd. Best refs.; open immediately. VIOLINIST, 11, Rochester-terrace, Camden-road, N.W.

WANTED, by Violinist, gent.; exp.; Engt. or Deputising; any business (evenings preferred); 1st or lead; young, smart appearance. 70a, Murray-rd., South Ealing, W.5.

WANTED, Engt. by thor. rel. Violinist and 'Cellist; abstainers; pres. long engt. terminates by own desire; good exp. all lines; excellent refs. Offers for comfy. perm to Box 938, "The Era."

WANTED, Engagement, by Experienced Violinist. Thor. exp. in Cinema. H., 3, Earl-road, East Sheen, S.W.14.

WANTED Known, Violinist (male), wishes to gain exp.; small renu. Please write, 26, Dorchester-grove, W.4.

WANTED, Engt. by good Violinist and Pianist; just the two for a small Cinema requiring a violin and piano only. Own library and low salary for comfortable shop. Box 966, "The Era."

WANTED, Engagement by first-class Solo Trumpet and Cornet, combining Double Drums. This combination is excellent for small orchestras; pictures, hotel, café; all West-End experience. STUART, 213, Ladbroke-grove, W.10.

WANTED, by French Horn, engagement, First or Second; touring; permanent or season; excellent testimonials. Apply, PETERS, Palace Orchestra, Blackpool.

WANTED, Engagement by first-class Trumpeter; good transposer; late Covent Garden Italian Opera; London only. G. ROSSI, 32, Douglas-road, Canonbury, N.1.

WANTED Known, Solo Cornet, dis.; ex. refs.; trans.; exp. any bus.; ex-Service. ALLEN, 8, George's-avenue, Newton-on-Ayr, Scotland.

WANTED, Engagement by experienced Cornet; any business; absolutely reliable; good refs. Write or wire, FRED BUTLER, Sunnyside, Shilton, Coventry.

WANTED Known, J. R. LONG, Cornet-Trumpet, first or second; any biz.; trans.; last shop 9 years. 17, Victoria-road, Northampton.

WANTED, Engt. by exp. Cornet, Cinema or Dance work; Lon. dis. W. H. CHALLONER, 67, Wakefield-street, Edmonton, N.18.

WANTED Engagement, Clarinet, late Opera House, Scarborough; Hippo., Blackpool; refs. DUERDEN, 15, Reed-street, Burnley.

WANTED Known, engagement, Clart., either pitch; late principal, Harrogate, Bath, Cheltenham Concerts and grand opera; combine violin. F. THURSTON, 2, Barry-villas, Dunally-street, Cheltenham.

MUSICIANS' WANTS.

WANTED, by good Clarinet, combining E-flat Alto Saxophone, Engagements; any business. GRAY, 9, Cecil-mansions, Marius-road, Balham, S.W.

WANTED, ENGT. BY CLARINETTIST. EXPERIENCED; ANY BUSINESS. GOOD REFERENCES AND ABILITIES. ANY PITCH. 5, ST. MARY'S-GROVE, STAFFORD.

WANTED Known, first-class Clarinettist, shortly at liberty; late D.P., Eastbourne, Margate, and Bournemouth Munic. Orch. &c. GEO. STEAR, Carl Rosa Opera Co., Alex. Theatre, Hull.

WANTED, Engt., Double Bass; thoroughly experienced; would deputise. ODY, 33, St. Thomas's-road, Hastings.

WANTED, Engt. by expd. Double Bass (gent.); also expd. Orchestral Pianiste (lady), just finishing two years' engt. P., 31, Salterton-road, Holloway, N.7.

WANTED, Engt. by exp. Trombone; cinema or dance work, &c. G. FIELD, 17, Marquess-road, N.1.

WANTED, Engt. by Trombone; thor. exp. any class of bus.; reliable; London dis. preferred; offers invited, or tour. Write, SMITH, 5, Cobden-street, Greenbank, Blackburn.

WANTED, Engt., by First-class Trombonist; can open at once; any business. WALTON, 30, Caunce-street, Blackpool.

WANTED Known, engagement for first-class Trombone; could combine second 'cello. C/o Box 971, "The Era."

WANTED Known, lady Saxophone Player (double with 'Cello), at liberty. D. M., 448, Camden-road, N.7. 'Phone, North 2595.

WANTED, by Saxophonist (lady), E flat alto, permanent engagement; London; take 'Cello or own parts. Apply, L. BOWERS, 75, Lynette-avenue, Clapham Common, S.W.

WANTED, engagement by experienced Saxophone and Clarinet Player; any business. SAXOPHONE, 445, Bethnal Green-road, E.2.

WANTED, by Saxophonist (E flat Alto), Engagements, evenings or permanent. HICKS, 88, Packington-street, Islington.

WANTED, good private engagements; first-class Saxophone; combine Trumpet. Sight Reader. GROSSMAN, 10, Goldhawk-road, W.12.

WANTED Known, experienced lady 'Cellist, disengaged Jan. 13; Cinema or Theatre preferred. Write, A. S., Box 968, "The Era."

WANTED, Engagement by experienced 'Celliste; disengaged; permanency or deputising. MOLLY SQUIRE, 54, Sutherland-avenue, Maida Vale.

WANTED, Engt. by Lady (A.R.C.M.) 'Cellist; London, deputising or permanency; or West Country; thoroughly exp.; good music; refs. Box 936, "The Era."

WANTED, by experienced 'Celliste, Engagement, from Jan. 10; hotel or cinema. Letters only, K. EAGAR, 545 High-road Gunnersbury W.4.

WANTED, Engagement by experienced 'Celliste; hotel, café, or cinema; London or suburbs. ELLA YOUNGE, 144, Tintern-avenue, Westcliff-on-Sea.

WANTED, Engt. by Lady 'Celliste; small salary for further experience; London area. 'CELLISTE, Box 950, "The Era."

WANTED Known, lady 'Celliste; thoroughly experienced; hotel, café, pictures; now disengaged. Flat E, 57, Leinster-square, Bayswater.

WANTED, by thoroughly experienced 'Celliste. Engagement; London or suburbs; free now. MILMAN, Western 2395. C/o Potter, 46a, Philbeach-gardens, Earl's Court.

WANTED Known, 'Cellist; good reader and soloist; disengaged from Jan. 8; any bus.; London or S.W. suburbs only. A. E. SHAW, 60, Caithness-road, Mitcham, S.W.

WANTED Known, 'Cellist, late Carl Rosa, Queen's Hall, &c., open for engagement or deputising. Good offers only. Box 956, "The Era."

WANTED, by first-class 'Cellist, Good engagement. London or suburb. 8, Parklands-road, Streatham, S.W.15.

WANTED, engagement by fully experienced 'Cellist; all lines. Soloist, with a library of 5,000 numbers. Would deputise WALTER FIRTH, 5, Ingleton Villas, Elthorne-road, Uxbridge.

WANTED, Engt. by first-class 'Cellist; thoroughly exp.; any bus.; brilliant soloist. JOHN HENDRY, 15, Gloucester-road, Regent's Park, N.W.1.

WANTED, Engt. by 'Cello; pictures preferred. Good references. Address, 'CELLO, 17, Macdonald-rd., Forest Gate, London, E.7.

WANTED Known, 'Cellist, really fine Solo-orchestral player, open immediately. GOULD, L.R.A.M., 22, Audley-rd., Richmond, S.W.

WANTED, Engagement by Oboeist and Second Violin; start picture hall; terms £2 10s.; late Alhambra, Glasgow; opera, variety, &c. OBOEIST, 18, Caroline-street, Longton, Staffs.

WANTED, by first-class Oboeist, Engagement theatre or variety; highest refs. Box 937, "The Era."

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WANTED, by Orchestral Organiste (Pipe or Reed), Engt.; experienced; Pianiste; would deputise. MRS. GILBERT, 24, Elm-grove, Hammersmith, W.6.

WANTED Known, Organist-Pianiste; experienced; at liberty now. E. FISHER, 36, Pembridge-road, Notting Hill Gate, W.

WANTED, by experienced Orchestral Pianist-Organist, Deputy Cinema work, for single days; permanent or temporary. Address, "BRITON," Box 904, "The Era."

WANTED, Engt. by Orchestral Pianist-Mustel Organist; 12 years' experience; cinema; any district. LAWTON, 44, Ruskin-avenue, Southend-on-Sea.

WANTED Known, Orchestral Organist and Recitalist, at present in large cinema (2½ years), would deputise one day weekly; London only. Box 934, "The Era."

WANTED, by lady Pianist-Organist (Orchestral or Solo) and Lady 'Cellist, experienced in Cinema, Theatre, and Variety, require joint engagement; good library. Box 964, "The Era."

MUSICIANS' WANTS.

WANTED, first-class engagement by Relief Pianist or Organist or Pic. Organist; splendid library; West-End references. Apply, LADY RELIEF PIANIST, 32, Josephine-avenue, Brixton-hill, London.

WANTED, Engt. by Pianiste-Pipe Organiste; relief or orch. would deputise. PIANISTE, 210, Clapham-road, S.W.

WANTED, by Lady (young), Orchestral Pianiste, Organiste (or relief). 6, Creighton-road, Ealing, W.5.

WANTED, by first-class Solo Pianiste, L.R.A.M., Engt. in cinema; in or out of town; thor. exper.; classical music if required; mod. terms. MISS WENTWORTH, 2, Lynette-avenue, Clapham Common.

WANTED, by IVY ANDREW, Engt.; exp. Orch. Pianiste; London only. Address until Jan. 7, Imperial Hotel, Torquay.

WANTED, engagement by experienced Orchestral Pianiste; disengaged; permanency or deputising; London only. DORIS LEDERS, Glaslyn, Station-road, Sidcup.

WANTED Known, Lady Pianiste; large orchestral library, wishes to join conductor about 46, view to engagement. Box 940, "The Era."

WANTED, re-engagement as Relief Pianiste to combine Reed Organ. M., 8, F Block, Camberwell Green Estate, S.E.

WANTED, Engagement by thor. exp. Orchestral Pianiste; highest class music; cinema preferred. PIANISTE, 11, Rochester-terrace, Camden-road, N.W.

WANTED, Engt. by MISS ALINE BEAUMONT, Accompaniste and Coach. 5, Anerley Park Mansions, S.E.20. 'Phone: Sydenham 1102.

WANTED, by Pianiste and Violinist (joint), cinema; or Violinist (separate), any business, desire change; North preferred. Apply, Box 890, "The Era."

WANTED Known, brilliant Pianiste (C.A.A.), wishes day Engts. and Concerts; good accomp. and reader. GRAY, 1, Arlington-road, N.W.1.

WANTED, Engt. by Pianiste; any bus.; London only. MISS DAWSON, 2, Russell-chambers, W.C.1. 'Phone: Museum 3889.

WANTED Known, MISS E. VIOLET FOSTER, Solo Picture Pianiste, now disengaged; town or country. 13, Remola-road, Herne Hill, S.E.

WANTED, Engt. by young lady Relief Pianist; London. Box 933, "The Era."

WANTED Known.

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WANTED, engagement by experienced lady Accompaniste; vocal or instrumental; local or near. WHEELER, 69, Upper Bells-road, Gorleston-on-Sea, Gt. Yarmouth.

WANTED, by Brilliant Solo and Orchestral Pianiste, Rev., Panto., C.P.; thor. exp. Wire offers, CONDUCTRESS, 11, Butler-street, Blackburn.

WANTED, Engagement, by Experienced Solo Pianiste, soprano; cinema. MISS COOK, 48, Warwick-road, Earl's Court.

WANTED Known, exp. Orchestral Pianiste, now disengaged; sight reader; would deputise. PIANISTE, 24, Godolphin-road, Shepherd's Bush.

WANTED, re-engagement by lady Orchestral Pianist, owing to closing of Phoenix Cinema. Deputy or otherwise. PIANIST, 53, Huntsmoor-rd., Wandsworth, S.W.18.

WANTED, Engt. by experienced Cinema Pianiste, solo relief. Perm. or deputising days, &c. EDITH WYATT, 349, Essex-road, Islington, N.

WANTED Known, young lady Pianiste requires engagement in Jazz Band; own library of all the latest numbers. Also open to accept engagement as Accompanist at Concerts, At Homes, &c. Write, Box 976, "The Era."

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WANTED, by Pianist-Organist (reed); Orch. and Relief; dance exp.; accomp. and variety; gent. A. E., 35, Florence-road, N.4.

WANTED, Engagement immediately by Pianist-Organist; cinema; good reader; good library; piano solo; experienced. Wire or write to PIANIST ORGANIST, The Mount Boarding House, Matlock, Derbyshire.

WANTED, joint engagement by Pianist (gent.) and Saxophone (lady); tea, dances, &c. L. BOWERS, 75, Lynette-avenue, Clapham, S.W.

WANTED, by Pianist and Organist West-End experience (Cinema), relief, some orchestral experience, sight reader; would combine with violin or trio. 40, Leigh-road, Highbury, N.

WANTED, Engt. by exp. Dance Pianist; would deputise; S.W. London preferred; moderate terms. Box 94, "The Era."

WANTED by Youth (16 years), Situation as Relief Pianist for experience. Address letters, J. MEYS, 57, Richmond-gardens, Shepherd's Bush, London, W.12.

WANTED, engagement by first-class Pianist, solo or orchestral; experienced classics, Tavan, &c. Offers to c/o
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WANTED, Engt. by expert Pianist, jazz and straight; young, smart; dances, dinners, &c.; permanent or deputising. PIANIST, 28, Medora-road, Brixton Hill, S.W.2.

WANTED Known, the Pianist with a few vacant dates; any bus. 12, Cornwall-road, W.11.

WANTED, by Pianist, Engagements preferably for dances but not averse to cinema; experienced. J. NOBLE, 2, Audley-road, Hendon, N.W.4.

WANTED, Engt. by Pianist (male); experienced; var. or pictures; Midlands pref. SLIGHT, 5, Launder-terrace, Kirkewhite-street, Nottingham.

WANTED, Engt. by Orchestral Pianist; would deputise in cin.; also accompe. E., 17, Malden-crescent, N.W.1.

WANTED, Engt. by smart, young Pianist; exc. solo and accomp; good library, and exp. all lines. Offers to 8, Crane-avenue, Isleworth, Middlesex.

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WANTED Known, experienced, reliable Jazz Banjoist, at liberty for dance work. BRYCE, 145, High Holborn, W.C. 'Phone: Museum 5187.

WANTED, engagement by Banjoist; Dance, Revue, or Variety; thoroughly experienced in all lines. Box 973, "The Era."

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WANTED Known, Drums and Effects at lib. for cinema; M.U.; any distance. Write, DRUMMER, Regent Picture House, Eccles. Can open Jan. 9.

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WANTED, by Two Violins and Piano, brilliant players and experts in fitting pictures; 8 and 12 years' experience; could supply quartette. VIOLINIST, The Brownies, Riverside, Staines.

WANTED, by Trio or more, Engagement. Cinema, in or out of Town, Seaside; good refs.; mod. terms. VIOLINIST, 39, Woodstock-rd., Finsbury Park.

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WANTED, engagement in cinema by West End experienced Quartette where good music and picture fitting is appreciated. VIOLINIST, 17, Glazbury-road, Baron's Court, W.

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PROVINCIAL PANTOMIMES.

"ALADDIN" AT READING.

Aladdin's wonderful lamp is shining very brightly at the Royal County Theatre, Reading, where the Christmas pantomime on that famous theme was produced on Boxing Day by Mr. Fred Clements, who has scored another winner. As the well-known story is closely followed, it will suffice to say that a most attractive entertainment has been provided, both as regards staging and the high quality of the acting. The "book" is written by William Holland and Fred Clements, the music is by Charles Pearson and Coffin Baxter, the scenery by Alec Toole, and the panto. is produced for Mr. Fred Clements under the able direction of Mr. Steane Louch.

Aladdin is played by Miss Gwen Highley, who plays the part with irresistible charm. She is also an accomplished vocalist, her songs including the popular lyric, "Grannie." The Princess Badroulbadour is played with vivacity and grace by Miss Hebe Kneller. Miss Agnes Rayson's fine contralto voice is heard to great advantage in her impersonation of Electra, the Slave of the Lamp. Mr. Leslie Hollwood is highly diverting as Abanazar, the magician. Mr. Jay Highley, who is also most amusing as the Widow Twankey, contributes several songs of his own composition, the part of the Emperor Mi-Ti-Hi is taken by Mr. Bert Symes, who is the possessor of a fine baritone voice. Miss Vera Elvina as So-Shi, and Miss Ada Durham as Prince Pekoe, both play effectively. Alva and Young introduce some clever knockabout specialities as Chinese Policemen. Roy Barbour creates a lot of fun as Wishee-Washee, two of his best musical numbers being "Shufflin'" and "Good-bye, Shanghai." The dancing is of a high standard, and includes the Elmays, acrobatic dancers, and Mme. Victor's Little Folliettes, a troupe of juvenile singers and dancers. There is a full chorus and ballet, and the orchestra is under the direction of Mr. James Birch. Special scenery has been painted by Mr. Alec Toole, some wonderful effects being obtained in the Public Square in Pekin, the Cave of the Magic Lamp, and the Hall of Dragons. There is also a remarkable transformation, when Widow Twankey's laundry rapidly changes into a scene representing the well-known Willow Patern Plate.

Many of the most popular musical numbers of the season are introduced. Amongst those featured, in addition to the items named above, being "Let's Have a Song About Rhubub," "Sammy," and "Unrequited Affection," all sung with much humour by Mr. Leslie Horwood; "Rainbow," by Mr. Bert Symes; "Peggy O'Neil," charmingly sung by Miss Gwen Highley; and "Ting-a-Ring-a-Roo," Miss Highley and Miss Hebe Kneller. An acrobatic turn by Alva and Young gains loud applause, and a very effective ballet, in which several national dances are introduced, is most gracefully danced by Mme. Victor's Little Folliettes.

"ALADDIN" AT GUILDFORD.

"Aladdin," presented by Alexander Gerard, is the Christmas fare here. The book by Cayley Calvert deals with the main episodes of the story, while the treatment is elastic enough to admit of Aladdin and other principal characters wandering "Dixieland" wards in song. The general tone of the production is excellent throughout, and there is plenty of fun—the brunt of the laughter-raising business falling to the lot of Wal Barker as the Widow Twankey. He makes a goodly dame—quiet and resourceful. Mamie Soutter in the title rôle, precocious and always a "boy," makes a hit. That old rascal, Abanazar, is excellently portrayed by Frank Lorden. Peggy French makes occasional appearances as the Princess, and plays with charm, while Bebe Dorine (Pekoe) and Constance Doree are a dainty "second pair." Mary Wynn-Hulme, whose pleasing voice finds scope in a single number only is the Slave of the Ring.

There is little incidental music, the "popular successes" claiming their usual big share of this side of the show. The main song hits are registered by Mary Wynn-Hulme with "Caravan," Constance Doree with "So Long, Oo-Long," Peggy French, who offers "Who's the Girl?", Robt. Fitzgerald with "The Sheik," Bebe Dorine, who sings "Good-bye Shanghai," Frank Lorden with "Aubrey the Strawberry," Wal Barker with "Only to Fade Awayee," and the same artist with Mamie Soutter in "Sweet Hertense" and "Our Little Garden Subbub." Specialities are introduced by Frank Lorden, the Six Bing Kids, and Sammy Hill in acrobatic comedy.

"JACK AND JILL" AT WORCESTER.

"Jack and Jill," which has not been the subject of a pantomime at Worcester for many years, was enthusiastically revived on Boxing Day. Mr. Jack Cromo is mainly responsible for the production, and he also takes the part of Dame Spratt, a dominating figure. The humour of this part is further accentuated by the impersonation by Mr. Walter Niblo of a diminutive King, entirely under the control of Dame Spratt.

The principal boy, Miss Dorothy Brett, was a great success. Miss Laurie Burns, as Jill, was a charming little partner. Miss Betty Hobbs and Mr. Nolan, who figure as Ruff and Tumble, are a clever couple of knockabout artists. Their doll dance was particularly good. The limpness of Miss Hobbs expressed wonderfully the soft doll, which her partner, the wooden soldier, was trying to render animate. The Good and Bad Fairies, Miss Florence Chance and Miss Dorothy Ellis, were excellent in their parts of Sunshine and Spite. Mr. George Lacey and Miss Meg Hamilton act with skill in their portrayal of two eccentric individuals. Miss Babs Trevor as Princess Raveira, Miss Tina Dale as Lord Algy, were both good

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"POLLY."

As the Kingsway.

On Saturday, Dec. 30, 1922, Gay's sequel to "The Beggar's Opera," Adapted by Clifford Bax, the Music Arranged and Composed by Frederic Austin.

Macheath	Pitt Chatham
Mr. Ducat	E. Thornley-Dodge
Vanderbluff	Percy Parsons
Laguerre	Murri Moncrieff
Hacker	Frank G. Ogg
Culverin	Louis Garnett
Capstan	Granville Hayes
Cutlace	Edward Jones
Pohetohee	Hubert G. Gordon
Cawwawkee	Hilton Osbourne
First Footman	H. Granville
Second Footman	L. Garnett
Jenny Diver	Adrienne Brune
Mrs. Trapes	Muriel Terry
Mrs. Ducat	Winifred Hare
Dolly Trull	Constance Taylor
Betty Doxy	Yvette Anning
Mrs. Coaxer	Ethel Maude
Mrs. Slammekin	Vera Robson
Molly Brazen	Dorothea Gray
Peggy Peeper	Mavis Bennett
Mrs. Vixen	Muriel Swinstead
Mrs. Wheedle	Elsie Hay
First Slave	Ida McGill
Second Slave	Patience Pingo
Polly	Lilian Davies

Was there ever such preliminary special pleading bestowed upon a production as in the instance of "Polly," which, nevertheless, looks as though it might be a huge success at the Kingsway Theatre? Some wicked fellow seems to have recalled that "Polly" was not a success when Mr. Gay submitted her as a sequel to "The Beggar's Opera." That was the fact—there is no gainsaying it. Cue for the band of avant-coureurs; columns of reasons, just why and wherefore "Polly" was not a success. In fact, this puffing preliminary became somewhat nauseating, and is not quite fair to theatrical managers not quite so fortunate in their patronage.

If the truth must be told, "Polly," as we met her at the Kingsway, a virginal and engaging creature, pretty as a picture, fragrant as lavender, with a voice like an angel, is a new Polly, not very greatly indebted to Mr. Gay, or to the music originally provided for Mr. Gay. The clever pen of Mr. Clifford Bax has been at work on the one, and the genius of Mr. Frederic Austin on the other. Reckon also with the cult of the day for bizarre scenery and old-world costumes, and it is conceiveable that Miss Peachem of Hammersmith and Miss Peachem of Great Queen-street may run, competing twins, till further orders. The little theatre was pervaded by an atmosphere of enthusiasm before the curtain rose. The spirit of delight possessed an audience of quite a superior, not to say an aggressively intellectual character. Still more important, the actors and actresses seemed to have caught the style and sentiment of Polly-up-to-date. They enjoyed their work. Gaiety re-acted across the footlights, and the result was as pleasant an evening as one has spent in the theatre this many a day—a complete compensation for 1922.

MISS FANNY WALLACE, who is appearing as one of the Ugly Sisters in Miss Florrie Forde's pantomime, "Cinderella," at the Coliseum, Glasgow.

MUSIC HALL ARTISTES RAILWAY ASSOCIATION.

IMPORTANT NOTICE TO MEMBERS.

AN Extraordinary General Meeting is convened to be held on WEDNESDAY, JANUARY 10th, 1923, at 12 o'clock noon, in the Board Room, 18, Charing Cross Road, W.C.2.

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Movements in the share market have been infinitesimal, and the theatre and music hall list has reflected but little of the increased business that the Christmas season has brought. Cinemas also have been idle, but there is a pronounced steadiness in the general undertone, which suggests a return of confidence in the future and the expectation of a better year in 1923 than for 1922.

London Film.

The accounts of the London Film Co. just issued show a net trading profit for the past year amounting to £1,025. The directors state that the profits of the film printing business are not so good as in previous years in consequence of the general depression which has prevailed in the cinema industry and the severe competition, which has resulted in the cutting of prices to an extent that gives but little remuneration to the seller. Progress has been made in reducing the debit balance brought in from the previous year. From £45,560, the sum has now fallen to £36,447. This indicates careful husbanding of resources, a policy of economy which should stand the company in good stead when business revives.

Glasgow Alhambra.

Possibly the innate cautiousness of the Scot and the national characteristic of thrift is responsible for the better showing of Scottish concerns. The Glasgow Alhambra, for instance, has made quite a respectable profit for the year to the end of November last. After providing £1,500 against depreciation and renewals, the available balance amounts to £16,200. The shareholders participate in this disposable surplus to the extent of a 15 per cent. dividend on the preference shares and 7½ per cent. on the ordinary shares, in each case less tax. This is quite a substantial return as things go at present, and the directors are to be congratulated on their stewardship. Income tax and corporation profits tax absorb £7,500, but after all commitments have been met there is still a useful sum of £7,050 to be carried forward to the current year's accounts, and this should help the company to carry on without anxiety during 1923.

In the Manchester district the report of the Brixton and High Peak Entertainments shows that the concern has a balance on the right side of the profit and loss account as a result of the year's trading. The profit amounted to £1,622, and enables the directors to declare a dividend of 5 per cent., which only requires £1,000, and therefore leaves the sum of £622 to be carried forward.

Those concerns which have squeezed a profit from the lean months of 1922 are well placed regarding the current year, for there are undoubted signs in every industry that trade is slowly but surely on the mend.

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NEW COMPANIES REGISTERED.

CITY AMUSEMENTS (NEWCASTLE-ON-TYNE), LTD.—Regd. Dec. 20. Commercial Union Buildings, Pilgrim-street, Newcastle-on-Tyne. To carry on the business of proprietors and managers of ball-rooms, concert halls, theatres, cinema theatres, &c. Capital, £75,000 in 37,500 pref. shares of £1 each, and 37,500 ord. shares of £1 each. (Min. sub., 7 shares.) Directors: A. Oates, 55, Kenilworth-road, Newcastle-on-Tyne; J. McEwan, 1, Lynnwood-avenue, Newcastle-on-Tyne; J. W. Telford, Lanercest, Nuns Moor-road, Fenham, Newcastle-on-Tyne; W. Purvis, Chirnside House, Stannington-avenue, Heaton, Newcastle-on-Tyne; S. T. Taylor, 41, Benwell-grove, Newcastle-on-Tyne; W. A. Greenwell, Royal Arcade Assembly Rooms, Newcastle-on-Tyne; G. R. Nicol, Holycak, Pegswell.

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Play in Three Acts, by Dion Clayton Calthrop and Roland Pertwee. Produced by 1920 Club members, West Pier, Brighton, on Thursday, Dec. 21, 1922.

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Montague Teteon .....Mr. Cecil M. Phillips
Solomen Halford ..Mr. Thomas Sutton
Mrs. Tetson .....Miss Bertha May
Imogen .....Miss Dorothy Colbourne
Dreda .....Miss Morris
Yseult .....Miss Frances Davis

A clever band of amateurs assisted Messrs. Dion C. Calthrop and Mr. Roland Pertwee to launch their new play, "City and Suburban," at the West Pier, Brighton. They were the members (and friends) of the 1920 Club, and they had the help of Mr. Roland Pertwee in the lead. The performances were in aid of the Blind Babies' Home.

There is much originality and clever drawing of characters in "City and Suburban," and a very able insight is presented of suburban life in the highly genteel family of Tetson. The three acts take place in the hall of their establishment at Wimbledon. The story is intensified by a mystery. Dreda Tetson is twenty-one, and the family make it the occasion of much merriment and jubilation. She is presented with some beautiful real pearls by her Jewish uncle, Soloman Halford. While the family are gathered together, the elements decide to disagree, and a storm rages. In the middle of it a young stranger, clad in running shorts, begs for shelter. They extend a real suburban friendly welcome, and, after much talk and explanation, he is persuaded to stay to dinner and join the birthday party. Their joy is unbounded when they discover their chance friend is an earl. During the evening the wonderful pearls are brought out for his inspection. A terrible shock is experienced by Solomen and his relatives when it is discovered, instead of the real gems, an imitation string has been substituted. Scotland Yard is summoned, and the searchlight after the truth falls on everyone, suspicion resting with the newly-found Earl of Merrichamp. It is not until the fall of the curtain, and the future Countess of Merrichamp is selected, that the mystery is unfolded.

Mr. Roland Pertwee fitted the part of Merrichamp admirably; the same praise may be accorded Mr. Cecil H. Phillips as Montague Tetson, Mr. Thomas Sutton also doing capital work as Soloman. They were well supported by Miss Bertha May as Mrs. Tetson, Miss Dorothy Colbourne as Imogen, and Miss Frances Davis in the part of Yseult Tetson, and others who creditably filled their rôles were Miss Edith Morris and Miss Diddie Armstrong Dash and the Messrs. Denis Morris, Valentine Cox, Harold E. S. Huth, Philip Morris, and Elder Frere.

ASHTON PANTOMIME.

Gratifying success attended the production of Messrs. W. H. Broadhead and Sons' Christmas pantomime, "The Sleeping Beauty," at the Empire. There are seven striking scenes in the story, beginning with a village of historic memory, then a "Castle Court Yard," a "Haunted Wood," and other scenic triumphs.

As Robin Hood, Miss Adah Le Cren is a sprightly principal boy, chic and vivacious, and untiring in her efforts. Miss Maude Carroll, as the Sleeping Beauty, makes a dainty and wistful heroine, her singing and dancing being very pleasing. The panto. is rich in comedians. Mr. Harry Le Cren, as Dame Dorina, is the chief laughter-maker. Mr. Joe Poynton as Prop, a village blacksmith, and Mr. Harry Johnstone, his assistant, are an entertaining couple of comedians. Mr. Fred Oxo as Ricardo, the Castle Guard, is a prominent figure, and revels in the mock dramatic. Mr. Chas. Wilton does good work as Mother Potard, a witch, while Mr. Sydney Lee as Barzado, an uncrowned king, scores with his fine acting. In minor parts, Misses Dolly Pritchard, Kitty Gannon, Jennie Wood, and Eva Delmar win warm approval. The Nautch Dancers, Misses Hunt, Wood, Asquith, and Renshaw, are well to the fore, and the Le Cren corps de ballet are most attactive, and strong in the choruses. Mr. G. H. Hunt is the orchestral conductor.

"CINDERELLA" AT RAMSGATE.

Mr. G. Brydon Philips is happy in catering for the young folk, and his pantomime, "Cinderella," produced at the Palace Theatre, Ramsgate, on Boxing Day, is exactly suited to the tastes of the children. Most of the latest popular songs are introduced, and the four ponies who draw Cinderella's illuminated coach are a very effective introduction.

Gertie Hall is a pretty Cinderella, and her songs include "I'm Nobody's Baby Now" and "Granny." A clever comedy couple are Trixie Kay and Harry Jay, the Ugly Sisters, and George Rydon speedily makes friends with the audience, who respond with a hearty "No" to his query "Are you working?" and join lustily in the chorus of "Oops a Daisy." Ethel Darsley, as the Prince, sings "Star of Eve," "If Winter Comes," and "Shufflin' Along," and other well-known numbers. Maxine Lincoln, as Dandini, sings "Dapper Dan," and Edward Neville, as the Baron, explains the conundrum of "Round on the End and High in the Middle." Vona Vicars, as the Fairy Queen, scores with "If Winter Comes," and Betty Moore as the principal dancer of Doris Holt's Dancing Follies, makes a dainty appearance in the Fairy Boudoir. "Cute Little Love Nest" is a charming duet between Cinderella and the Prince.

The humour is clean and wholesome, and the show goes with a pleasant swing. The orchestra is under the direction of G. Marshall Williams.

"THE BABES" AT BATH.

Mr. Arthur Carlton, the lessee of the Theatre Royal, Bath, has again entrusted the Christmas annual to Mr. Fred Clements, a man with a big reputation in many provincial centres as a pantomime producer. Mr. Clements chose "The Babes in the Wood" as the theme for this year's effort, and he and Mr. Frank Dix made a capital book of the old nursery story, while Dudley Powell arranged the music and Alec Toole did the scenery.

The scenery is delightful, and the music bright, but fun is the main objective of the production, and a clever set of comedians see that the objective is attained. For instance, Willy Cave, as the bold but very bad Baron, is a host in himself. His humour is of the dry category, and very clean. He makes a great hit with "I'm Getting Better Every Day." Then there are Johnson and Bert, who are a glorious pair of comedy Robbers, and their duel in the wood scene is a side-racking affair. Will Lovell plays the Dame, and scores with those popular catchy numbers "Mary Ellen" and "Garden Sub-bub." J. C. Morris works with a will as the Page, and Lewis Nanton gives a clever character impersonation of Lawyer Coppum, which he plays on Dickens' lines. Evelyn Grace is a charming and dashing Robin Hood, and gets home with "In my Caravan," "Smilin' all the While," and "Valley of Golden Dreams." Winnie Warden is the Maid Marion, and gives "Keep on Smilin'" with success. Lily and Gladys Carlier do well as second boy and girl. The Babes, Peter and Mary, are played by Little Pearl and Little May.

Dancing finds excellent exponents in Mme. Victor's Little Bath Buns and Mme. Raymond's Marigny Sextette. Lastly, Mr. Charles Harvard deserves the greatest credit as producer for the exceedingly smooth manner in which the entertainment runs its three hours' course. The run of four weeks in Bath is already an assured success.

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Miss Dorothy Leigh
Miss Olive Fox
Miss Marjorie Fulton
Miss Marjorie Battiss
Miss Florence Hunter
Miss Cissy Thompson
Mr. Clarkson Rose
Kenna Brothers
Fred Carr and Coy.
Mr. Harry Brayne
Larola
Alec Johnston
Miss Leila Mackenzie
La Pia
Mr. Forrester Harvey
Mr. Harry C. Robinson
Sisters Reeve
The Dainty Danes
Miss Winifred Roma
Miss Emmelyn Walter
Miss Ethel Darsley
Miss Nina Lyn
Miss Madge Macarthy
Miss Blanche Daniels
Mr. Daley Cooper
Mr. Jack Williams
Mr. Johnny Fuller
Mr. Lawrence Barclay
Katrina and Joan
Miss Gwen Mannering
Mr. Will Hallett
Mr. Bernard Ansell
Mr. Sidney Smith
Miss Dorothy Hing
Miss Margaret Campbell
Wallace Orton Quartette
Miss Doree Thorne
Miss Mary Edison
Miss Renee Sutton
Miss Gertie Hall
Mr. Dick Cortney
Mr. Harry Ray
Miss Trixie Kay
La Coupe
Mr. George Dix
Mr. Willie Atom
Mr. Walter Thornton
Mr. Frank Gordon
Les Klicks
Givers Aerial Ballet
Miss Agnes Hurst
Miss Emmie Housley
Miss Joyce Neville

Miss MONA MAGNET, Miss PHYLLIS BEADON, Mr. DAN BOOKER, Mr. J. H. WAKEFIELD, and Mr. ERNEST SEFTON, and many other Artistes booked by us with J. C. WILLIAMSON, LTD., for AUSTRALIA, 1922-3.

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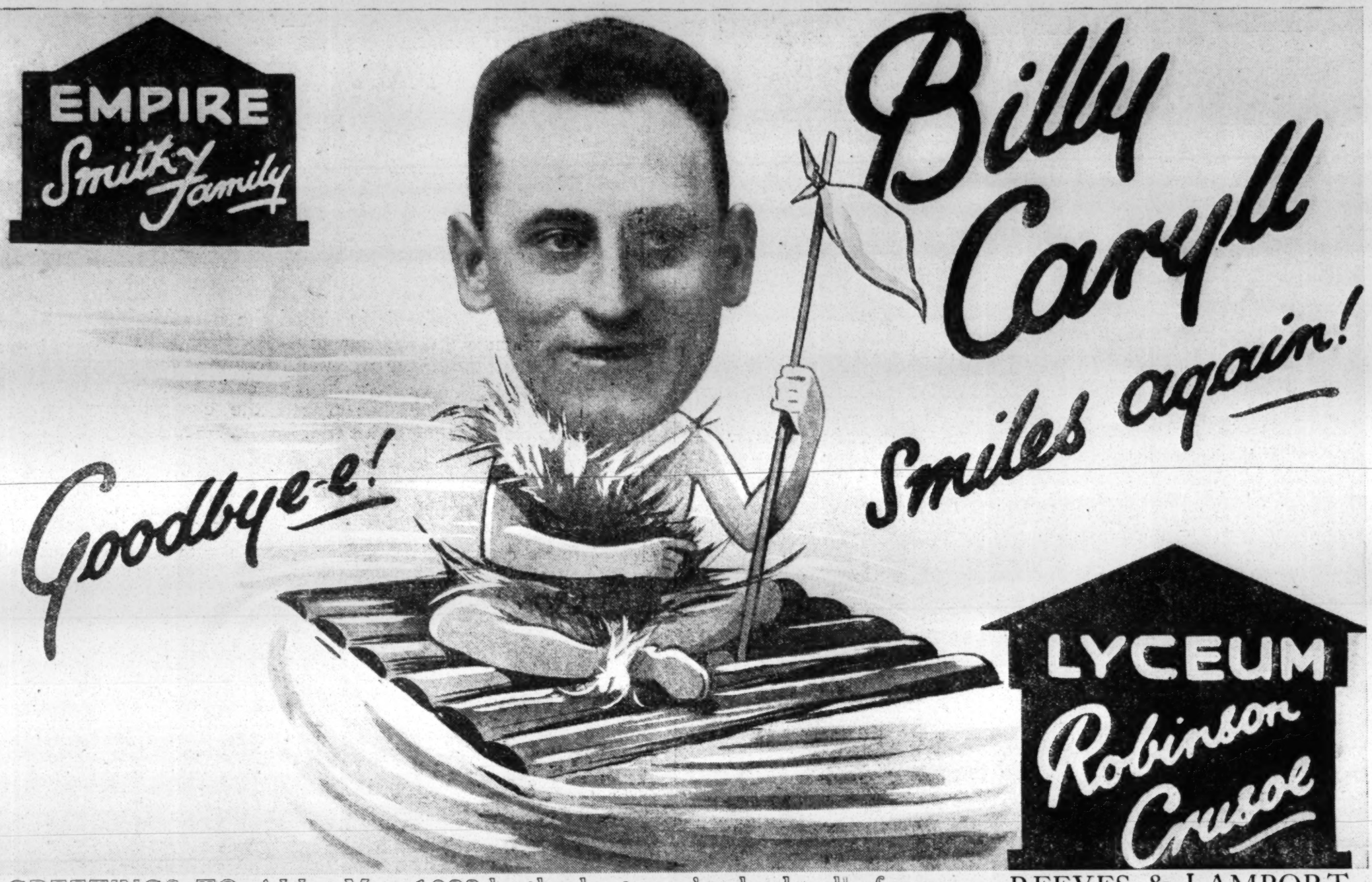

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LAURILLARD'S LATEST.

"THE COUSIN FROM NOWHERE" AT BIRMINGHAM.

Musical Comedy, in Three Acts, Produced at the Prince of Wales Theatre, Birmingham, on Boxing Day, Dec. 26.

Julia Van Osten ..Miss Helen Gilliland
Frida ..... Miss Cicely Debenham
Joseph Edam ..... Mr. Jimmy Godden
Wilhelmina ("Wimpy")
Miss Stella St. Audrie
Adrian Van Piffel ..... Mr. Ewart Scott
A Stranger ..... Mr. Walter Williams
Another Stranger ..... Mr. J. E. Coyle
Karel ..... Mr. Stafford Moss
Jan ..... Mr. Alec Lennox

This is a new musical comedy in more senses than one. Its eight characters dispense with a chorus, yet the latter is never missed; they are their own chorus, and a very jolly one, too. As the play develops the music has a suggestion of Savoy opera. The songs and duets are largely a part of the story, and so maintain interest in the plot which they carry forward. Thus there is less inconsequence in the play than is usually the case in musical comedy.

That the newcomer proved so attractive was due entirely to the bright acting of the principals, including the sweet singing of Miss Gilliland, and the delightful music of Edward Kunnelle. The dialogue, however, is inconsistent, good, and indifferent by turns; some of it is commonplace, a remark which applies to certain passages in the lyrics by Adrian Ross. Briefly, the story—which is adapted by Mr. Fred Thompson from the book of Herman Haller and Rideamus—revolves round a boy and girl love affair which Julia cherishes and Roderick forgets. Julia's uncle, fearing that his ward's property will pass out of the family if she marries Adrian, a law student, suggests his own vagabond nephew (the first stranger) as a more suitable husband than the long-absent Roderick (the second stranger). Of course, his sole idea is to retain an interest in, and a comfortable position at, Julia's house, not forgetting the wine cellar. However, Adrian proposes before these plans mature, but is rejected, although he brings good news to the lady that the Court has decided she is entitled to enjoy her property forthwith; hence she is no longer subject to her uncle's authority. Overjoyed, she dreams of Roderick's arrival, and dreams turning her world into fairyland, she welcomes a stranger, who, quite unknown, is none other than Joseph Edam's nephew. She entertains him in the fond illusion that he is Roderick, a rôle which, of course, he willingly accepts in proceeding to make love with great success. When the inevitable discovery comes the real Roderick turns up and straightaway falls in love with Frida. Julia is not attracted to him, and thus all ends happily when the nephew's identity is established.

If for nothing else the play is rendered noteworthy by the charmingly youthful and finished acting of Miss Gilliland. Gifted with vocal talent, both as regards voice and technique, she makes an ideal musical comedy heroine, and carries conviction in the assumed fairyland scene where a less accomplished actress might fail disastrously. Here the music is delightful. The "Magical Moon" song which precedes it, and which is a connecting link in the story which Marc Henri's pleasant Dutch scene emphasises, at once makes Miss Gilliland a deserved favourite. Mr. Walter Williams as the successful nephew, has a load of singing allotted to him, to the sentiment of which he does ample justice. His "I'm Only a Strolling Vagabond," the theme of which is repeated, struck one as pleasingly original in its scoring. The storm scene, which coincides with his temporary dismissal, deserves a word of commendation. As companion to Julia, clever Miss Cicely Debenham is supposed to take a comedy rôle, and does it admirably. It was quite an individual interpretation, and had that touch of piquancy and sauciness which kept a really difficult part alive. Mr. Jimmy Godden has never worked harder to be effective as a comedian. Much of his part was so prosaic as to afford him little scope, but happily he contrived to put more into it than it deserved. His duet with Adrian, "When the Guinea is Golden Again," is a first-class topical song, which will always be encored. Similarly, the chorus song, "In Batavia," was a distinctive feature of the combined efforts of the performers. Mr. Ewart Scott gave a clever study of the precise and nervous dude, never overdoing the part, and Mr. J. E. Coyle sustained the comedy atmosphere following his boisterous appearance in the last act. The remainder of the characters were also capably undertaken.

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Many and varied are the eulogistic communications of congratulation daily arriving from all parts of the country concerning the success of the songs of the house in the various seasonable entertainments now getting into their stride, notable among them being such ditties as "You'll Hear Me Calling 'Yoo-Hoo,'" "If Winter Comes (Springtime Will Soon Be Here)," "Wherever You Are," and "Our Little Garden Subbub."

Dorothy Ward, as Robbie, the hero of the Wylie-Tate pantomime, "Mother Goose," at the Manchester Palace, is at each performance evoking thunderous signs of approval for her delicious rendering of "If Winter Comes (Springtime Will Soon Be Here)," another triumph of Miss Ward's being "Carolina in the Morning."

At the Grand Opera House, Belfast, Olive Fox, the dashing Dick of Fred W. Warden's "Whittington," is creating a furore by her singing of "Peggy O'Neil."

Dolce Cariello writes from the Opera House, Leicester, concerning the great success of the pantomime and of "Yoo-Hoo," sung by Marjorie Fulton, and "Mississippi Honeymoon," which she herself essays with distinction.

"If Winter Comes (Springtime Will Soon Be Here)," is Mabel Lait's big winner at the Royal, Hanley, whilst from the Brighton Grand comes news of Isobel Dorothy's success with "Not At Home To Anybody," and "Yoo-Hoo," the latter sung in conjuction with Dorothy Moody.

"Wherever You Are," sung as a straight duet by Horace Mills and Walter Passmore, is a big feature of the annual at the Manchester O.H.

Both Marriott Edgar and Iver Vintor have sent word from the Grand, Leeds, and the Prince's, Bristol, respectively, concerning the hit made with "Our Little Garden Subbub." Ernest Lester (Abanazar) is scoring with it at the Grand, Derby, and also with "Wigan Pier."

Midge Bradfield, at the Royal, Plymouth, has a "winner" in "Dapper Dan."

"Peggy O'Neil" is permeating Leicester afresh, thanks to Marjorie Fulton's roguish rendering of it in pantomime.

Lawrence Wright Music Co.

Now that fuller reports of all the pantomimes are to hand, it becomes more evident every day that the Lawrence Wright firm are better represented than they have ever been in previous years. "Caravan," "Oh, Star of Eve," "Sally," "Who's the Girl?" "What Happens After the Ball," "Golden Dreamboat," "I Want My Mammy" and "Are You Working?" just to mention a few, are heard all over the country.

Mr. Robert Redford, at the New Theatre, Cardiff, has excelled himself with his production of "Sinbad the Sailor." His musical director, Mr. Knight Pearce, writes enthusiastically of the reception given to "Caravan," "Oh, Star of Eve," and "Are You Working?" The former is sung in excellent style by Mr. Clifford Morgan, whilst Mr. Billy Danvers gains roars of laughter and applause for his rendering of the latter. Amongst numerous artists who are making a big hit with "Are You Working?" we should like to give special mention of Mr. George Mozart, who plays Abanazar in Mr. John Hart's production at the Grand Theatre, Leeds, in "Aladdin," where Miss Renee Reel scores heavily with "Sally."

Mr. James Glover was one of the earliest to recognise the great possibilities of "Oh Star of Eve," and he immediately secured it for his Plymouth pantomime, in which Mr. Hugh Rene scores a great success with the number.

In a letter to Mr. Lawrence Wright, Mr. Bannister Howard reports great success of his pantomime this year, of which the outstanding numbers of the firm are "Caravan," "Oh, Star of Eve," and "Sally."

Hal Domeanu, conductor at the Grand Theatre, Plymouth, writes to say the numbers being featured there with great success are "Caravan," "Who's the Girl," "Never Mind," "What Happens After the Ball," and "Are You Working?"

Miss Marie Terry has recred a big hit as principal boy in Ike and Will Scott's "Cinderella," this week, at the Grand Theatre, Doncaster. She reports special success with "Sally" and "Caravan." The musical director, Mr. H. De Vere, also speaks excellently of "Never Mind," "Golden Dreambcat," and especially "I Want My Mammy," of which they make a special feature number.

A practically all Lawrence Wright production is that of Fred Morley's "Aladdin," produced last week at the Hippodrome, Cannock. Miss Lottie Lever sings "Oh, Star of Eve." Miss Volna Jeffrey scored heavily with "Who's the Girl?" Mr. Fred Morley as Lame, "Are You Working?" and Miss Dorothea Burnan as Aladdin, sings "Waiting and Watching" and "Hello, Old What's a Name."

Miss Sadie Morris reports a big success from the Opera House, Burton-on-Trent, of "Caravan" and "Oh, Star of Eve."

Emmy King, principal boy in Leon Salberg's "Cinderella," playing Syndicate Tour, is meeting with great success, singing the following Lawrence Wright songs, "Oh, Star of Eve," "By the Old Ohio Shore" and "The Midnight Choo-Choo."

At the Chelsea Palace, Miss Lorna Ray, principal boy with "Robinson Crusoe," is being encored nightly for "I Want a Holiday With a Real Nice Girl" and "Hello, Old What's a Name."

At the Brixton Theatre, Miss Lily Edwards, principal boy with Frederick Melville's "Puss in Boots" Co., is singing the Lawrence Wright song, "Sally," which is a tremendous success for her. Miss Doris Ashton is singing "God Gave Me Wonderful Dreams" and "A Dream of Delight," while other numbers meeting with big success are "Who's the Girl?" and "Hello, Old What's a Name."

Mr. Reg Astley, of Astley and Dale, was well to the fore with three pantomimes in town last week, "Dick Whittington," at Kilburn; "Red Riding Hood," at the Hippodrome, Lewisham; and the "Babes in the Wood," at the Walthamstow Palace. In each of these Mr. Astley is using "Oh, Star of Eve," "Sally," "What Happens After the Ball," "By the Old Ohio Shore," and "Are You Working?"

The Song Success Syndicate.

For a firm whose existence was not contemplated this time last year the Song Success Syndicate has progressed most marvellously.

Determined to reduce the price of sheet music from 2s. to 1s. 6d.—determined not to pay artists to feature its numbers, believing that the merit of a song should be sufficient inducement to any artist to sing a song, the Song Success Syndicate is meeting with support from every quarter.

Introducing modern methods into advertising, instead of endeavouring to persuade the profession by massed production, they concentrated on one or two numbers, endeavouring in each case to impart atmosphere suiting the title in question.

Another innovation is a pictorial cover for every ballad produced. The Song Success Syndicate is fortunate in having the services of Mr. Boris Ensor as musical editor. We have, with pleasure, inspected several of Mr. Ensor's compositions. With Mr. Paul Denery, Mr. Ensor has produced a vocal fox-trot, entitled "Tso Kay," the entire proceeds of which are devoted to the Hospitals of London Combined Appeal.

"Mr. Mystery," the mysterious tenor, is featuring this at all Messrs. J. Lyons' well-known restaurants and hotels, where the bands are already playing it regularly.

Arrangements are being made for "Tso Kay" to be played in all halls on the Stoll, Moss, and Gulliver Circuits, as also in all the Provincial Cinematograph Theatres cinemas. It is rumoured, and there is every likelihood of rumour proving correct, that a Tso Kay Laughter Ball will be given in the near future at Devonshire House by the Hospitals Committee, at which this popular dance song will be featured. Copies may be obtained from Devonshire House, any retailer, or direct from the publishers.

Mr. Boris Ensor began as a chorister at Westminster Abbey, under the guidance of Sir Frederick Bridge. An outstanding episode of his schooldays was that, when Sir Frederick, returning from Scotland, came into the practice room. He selected the first boy he saw (Ensor), and said: "If you can sing B flat without the piano the whole school can have a half-holiday." They had the holiday! A landmark in Mr. Ensor's life was when, as a chorister, he was present at the Coronation of King George at the Abbey—a feast of colour and music.

At the age of twelve he won a first prize for violin playing, and he has vivid recollections of having to play at the Crystal Palace, and receive his "treasures" from the hands of Princess Victoria of Schleswig-Holstein.

Later, he gained a scholarship at the Guildhall School of Music, where he became a pupil of the late Mr. John Saunders, Dr. Davan Wetton, etc. He was also greatly assisted by the interest shown by Sir Landon Ronald, the principal of the Guildhall School of Music, and celebrated conductor and composer. Mr. Ensor held the Sir S. Ernest Palmer Scholarship for violin playing for four years, during which time he used to look forward to the banquets of the Worshipful Company of Musicians, at which, as their "scholar" he was invited to play. He recollects especially the time when he played for Sir Homewood Crawford (the solicitor to the City of London, and a member of the Worshipful Company of Musicians) his (Sir Homewood's) charming "Romance" for violin and piano.

During his military career, Mr. Ensor was associated with some first class musicians, such as Petré (of London String Quartette renown) and Chamber and Orchestral Concerts for the Troops, kept him busy when off "parade."

On his return to civilian life, Mr. Ensor began to lean towards the more commercial side of music.

In the Song Success Syndicate's activities we note (some of these are published by the Lawrence Wright Music Publishing Co., whose entire catalogue has been taken over by the Song Success Syndicate):—"Alice, Where Art Thou?" a really tuneful melody. —no Dick Whittington should be without it; "My Lucky Suit" is a novel vocal fox-trot, with a catchy refrain; "Moonshine" is a lilting waltz song, which has already been featured with great success in the West-End of London; "Ngoma" is another one-step—a realism of Central Africa, and based on the actual native melodies.

Among the many delightful ballads, "Molly Mine," stands out as a sweetly pretty "Hibernian Rhapsody." "Vespers" and "Gratitude" are two liittle encore songs, published in one cover, which every ballad singer should include in their repertoire.

We predict a big future for the Song Success Syndicate, and should advise all wise members of the profession to get in touch with them as early as possible, if a "good thing" is required.

Dix, Ltd.

Dix, Ltd., report great successes with their pantomime hits, artists writing in from all parts of the country full of praise and thanks to Messrs. Dix, Ltd., for putting them on to winners.

The Tierney Brothers report immediate success with "Nana" and "Lonely." In an enthusiastic letter they say "these are two good things worth following up."

Miss Dorothy Rivette, as principal boy in "Aladdin," at the Hippodrome, Eastbourne, writes that she has scored a big success with Rothery and Watson's "Wait Till You See My Mary," and wishes to congratulate Dix, Ltd., on handling such excellent material.

Tom Clare is still making a hit with "Wireless in the Home," as is also Walter Kenion, the well-known entertainer at the piano, who is featuring this clever point number at Harrogate, Buxton, and Matlock, and on his forthcoming tour commencing Jan. 1.

"I'll Tell the World," another beautiful ballad, is a striking success in Francis Laidler's pantomime, "Dick Whittington," at Bradford. This number is sung as a duet by those two fine artists, Bernard Knowles (Demon King) and Zoe Corner (Fairy Queen). This ballad has also been accepted by Harry Claff for inclusion in his great music-hall act, "Bluff King Hal." He intends opening his music-hall tour with it at the Alhambra after the finish of the run of the pantomime at Kennington.

"Lonely" is an outstanding item in Dennis Lyndon's pantomime, "Cinderella," at the Alexandra Palace, Miss Beatrice Varley's rendering of this number being most effective.

"Autumn Leaves," by Harry S. Pepper, is also a striking success in this pantomime. It is excellently sung by Miss Gladys Clare (Talbot and Clare).

"The Cliffs of Homeland" and "Nana" are proving successes in the hands of Miss Winson Elliott, of the Cheerio concert party.

Miss Doris Cowan, Mr. John Chandler, and Mr. Ernest Melvin are scoring with the latter's new concert ballad, "We Two in Paradise," at all their National Sunday League engagements.

Miss Mair Jones and Miss Minna Woodhead are singing Llewelyn Bevan's song, "Honeysuckle Land."

"Shanghai Bay" is a big success in Alfred Ray's production at Luton and Chester.

Jack West's one-step, "'Aint Got a Minute," is in great demand by all the dance bands, and is rarely played without being encored three or four times at least.

Recording news from Dix, Ltd., is the extraordinary sale of records of "Moonlight on the Swannee River." In one week 17,625 records of this number were sold.

Keith, Prowse and Co., Ltd.

"The Dear Little Garden I Love" is becoming a great favourite, and is the success of many pantomimes this season. Miss Peggy Wynne is making a big number of it in "Queen of Hearts," at the Alhambra, Glasgow. The Versatile Three are heartily applauded for their wonderful rendering of this number at the Palladium. This appears to be one of H. M. Tennent's most popular songs.

Harry Carr, featuring "Who Tied the Can on the Old Dog's Tail?" at Pier Theatre, Eastbourne, writes "A great success, for which I thank you."

"Speak to Me From Shadowland," Frederick Drummond's charming song, is one of the hits of the Theatre Royal, Bolton, in "Robinson Crusoe." Miss Constance Risdon says "It was very effective, and a big success."

"I Ain't Nobody's Darling," practically the most successful comedy fox-trot song of the season, has been effectively introduced into many leading pantomimes. Miss Lil Marjorie featuring this number in "Jack and Jill" pantomime at Opera House, Dudley, writes: "Your song, 'I Ain't Nobody's Darling,' is going enormous here."

Cecil Lennox and Co.

"I'm Getting Better Ev'ry Day" is one of the decided successes of the pantomimes, and it is claimed to be the biggest chorus riot for many years. This number is being introduced in nearly 100 pantomimes throughout the country, and it is impossible to individualise all the various shows it is included in. We may mention, however, that it is introduced in all Fred Clements' pantomimes. Willy Cave absolutely brings down the house with it at the Theatre Royal, Bath, and Jimmy Loft does likewise at the Opera House, Northampton. Miss Mabel Hind, at the Shakespeare Theatre Liverpool, is another artist who is making a great success with it there. Fred Cartwright, at the Opera House, Leicester; Miss Gwen Highley, at the County Theatre, Reading; and Christo and Roya, at the Lyceum, Newport, are also featuring it in the productions of Fred Clements. Reg. Marcus in Donald Keir's Productions, at the Opera House, Coventry; George S. Young, at the Theatre Royal, Bristol; Percy Mavis, at the Hippodrome, Southampton; Miss Renda Rudd, at the Tivoli, New Brighton, are all delighting their audiences nightly with the same number.

Miss Winnie Warden is introducing "Oh! That Mistletoe Bough," and "I Want You to Want Me," at the Theatre Royal, Bath, this week, and Miss Evelyn Grace is scoring tremendously with "Smiling All the While" and "Valley of Golden Dreams" at the same theatre.

"Mary Ellen," the great comedy waltz song, is a big hit, featured by George S. Young, at the Theatre Royal, Bristol, and Will Lovell at the Theatre Royal, Bath. Miss Emmelyn Walter, at the Shakespeare Theatre, Liverpool, works "Just a Little Waiting" in a charming manner, and gets big applause for it; while at the same theatre Miss Gwen Adeler introduces "Smiling All the While" with great success. Terry Wilson has decided to take up "Mary Ellen" for the music halls, and its success is now assured.

G. Ricordi and Co.

"In Lavender Time" is one of the decided successes of the pantomime season. Doris Ashton, who has featured it for some time as her special number, and has recorded it, is now making a big hit with it in Fred Melville's "Puss in Boots" at the Brixton Theatre; Phyllis Beadon successfully exploited it in "Aladdin" at the King's, Hammersmith; while Dorothy Cottesmore, the Fairy Queen in "Babes in the Wood," at Wimbledon, made a big hit with it.

Other enthusiastic reports of "Lavender Time" come from Bob Lloyd and June Montrose, who have taken the number to South Africa with them. Marguerite Pordes, the Fairy Queen in Kimber's "Jack and the Beanstalk," at the Palace, Whitstable; Nance Coley, the Fairy Queen in A. G. Hart's "Cinderella" at Oldham; Laura Beckett, in Mackenzie's "Cinderella"; Ken Wood, the character vocalist, with his phono-fiddle, who featured the number at Forest Gate and Poplar, and threw little bags of lavender to the audience. The number was also included in Phipps' "Babes in the Wood" at Colwyn Bay, and Alf. Denville's "Babes in the Wood" at Rhyl; while on Boxing Day over one hundred musical directors of cinemas featured it as a special musical interlude.

Hastings Canler, the King Rat in Ray Bros.' "Dick Whittington," at Grand Theatre, Luton, reports great success with "The Sun-God," while Malcolm Neil, the Australian basso, reports continued success with "A Warwickshire Wooing."

"Follow On," the hunting foxtrot, has achieved great success, as featured in Phipps' "Babes in the Wood" at Colwyn Bay; Harry R. Clarke's "Babes in the Wood"; and Alf. Denville's "Babes in the Wood," at Rhyl, in the latter of which it is sung by Gladys Massey.

Dolart and Co.

Judging from the many artists singing this firms numbers, they are well holding their own in the supply of first-class material. One of the best is "Wheel 'Em In" (Joe and Bert Carney), a good comedy chorus number. Many artists are featuring this with conspicuous success, including Ted E. Hill, principal comedian in B. M. Dunstan's "Goody Two-Shoes," playing this week at the Grand, Mansfield. Another excellent item is G. H. Elliott's "I Met Her in Church" (Dot E. Hayer), who reports, amongst others, it's great strides to popularity. Others favourably commented on are "Back to Old Madeira" (Norman Barnes), "My Little Persian Slave" (F. Carl Browne), "Don't You See the Time?" (Roy Millaine), and "Oh, What a Game!" (Arthur May). Other songs going well are the popular ballads, "My All" (Norman Barnes), "For the Right" (E. M. Nabarro), "I'm Wond'ring To-night" (John Bayliss), "Won't You Come to Arcadee?" (Jack Holt), and "The Quest" (Jack Holt).

This firm's dance successes include the following fox-trots:—"Azrak" (C. A. Horn), "Minty-star" (F. Eustice), and "Caucasia" (Bernard N. Crowe), "Music on Parade" One-step (J. R. Orme-Webb), "Ambassadors" March (Geo. G. Rix), and valses "Love Me" (May Flower), "Big Moon," the great Blackpool success (P. F. Egan), "Carlo" (Eileen Cowley), "Nightfall" (Herbert W. Smith), "On the Ganges" (S. Myers), and "La Valse de Louise" (Charlton Rowell). "Une melodie de pensees" (T. G. Brownsword), continues to score.

"Azrak."

This number is featured by the Savoy Havana Band, and their fine rendering met with a hearty reception. Judging from reports received, this fox-trot is likely to be one of the outstanding dance "hits." It is interesting to note that it was written in rather peculiar circumstances, during the time the composer (Mr. C. A. Horn) was in the Syrian Desert, attached to the Royal Air Force. Azrak is on the air route from Cairo to Bagdad, and the opening melody is taken from a very common Arab chant. Mr. C. A. Horn was in one of the first three machines to fly across the desert from Amman—about 70 miles from Azrak. The publishers are Dolart & Co., 145, Oxford-street, W.1.

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Wilford, Ltd.

"Playmate Kisses" has found ready favour in a number of pantomimes, notably as sung by Miss Vera Cooke at the Hippodrome, Bilston; Miss Hilda Denton as Robinson Crusoe; also in George Ray's three pantomime productions, and Henry L. Osmond's two pantomimes at Grand, Plymouth, and Empire, Taunton.

Miss Ruth Trafford, Messrs. Stuart and Cameron, the Four Revels, and George Jukes are also featuring this number with great success.

"Big Silver Moon" can be heard at the King's Theatre, Hammersmith, where it is being sung by Miss Cissie Vaughan; also in "Humpty Dumpty" at the Opera House, Tunbridge Wells.

Among lighter numbers, "My Hat!" bids fair to be as successful in pantomime as it has become during the last few weeks at a number of dance halls. The Martinis are using "My Hat!" and "Egyptian Lullaby" at the King's Theatre, Southsea, for their exhibition dances. Fred Morris also finds "Egyptian Lullaby" much to his liking. Amongst many others, Andrew Melville, at the Grand Theatre, Brighton, has secured "My Hat" for pantomime. Other numbers heavily booked for pantomime is Mr. G. H. Elliott's big success, "My Treasure House," "Mooning," "So Now You Know," "Lancashire Gave Me You," "Wistful Eyes," "King Carnival," "Down on the Palm Beach," and the ever-popular "Tsing."

"A Corner in Flanders," the waltz song published for the Ypres League, continues to increase in popularity all over the country, and has found its way into pantomime, sung by Miss Belle Curwen.

Harry Champion has discovered amongst this firm's new publications, "With Lots of Jam On," which he is confident has a big future before it.

Jack Thompson has written a new song-one-step, entitled "Wait for the Sunshine," which has already acquired a measure of popularity, as rendered by Mr. Alex. Yantian and his orchestra at the Corner House. Mr. Yantian also features "Playmate Kisses," which is encored nightly.

Peter Bernard.

Tucker, who is this week at the Palace, Hammersmith, is working with much success "Blessings" and "Save a Little Sunshine." Vanwy Chard, with Peter Davie's pantomime at Portsmouth, is scoring with "Say It With Kisses." The Versatile Three are singing "Was Friday a Woman or a Man" at the Palladium.

Esta Stella, at Willesden Hippodrome, is working "Mississippi Dream," which is a great success. Herbert Lee says that "Ugly Women," "Blessings," and "Was Friday a Woman or a Man?" are going big; whilst Nona Dixie, at the Glasgow Empire, writes that "All the Ugly Fellows Say 'Hello!' to Me" and "Ask My Mamma" are very successful.

The Two Rascals, at the Stratford Empire, are using "Was Friday a Woman or a Man?" and "Blessings," and the Doreens, at the Hippodrome, Exeter, are having much success with "Mississippi Dream." The Green Jesters Concert Party have written for further Peter Bernard publications, having had so much success with previous numbers.

"In Old Madrid."

John P. Harrington and Howard Flynn's successful Spanish song fox-trot, "In Old Madrid," is one of the pronounced pantomime successes of the year. In Howard and Wyndham's "Puss in Boots," Florence Helm features it, whilst it is also played throughout the Boudoir scene in the other "Puss in Boots," at the King's, Edinburgh. Other houses in the same Scottish city, where it is daily and nightly played, are the Palais de Danse, Maxim's, Patrick Thomson's Restaurant, New Picture House, Marine Gardens, Palace, Alhambra, Empire, &c. Norah Guy, principal girl in Fred W. Warden's pantomime, at the Opera House, Belfast, also makes a big hit with it; and Grace Ivell and Vivian Worth sing it daily in London, at the Trocadero. Alex. Yantian, A. Hallerton-Shaw, J. H. Barnes, and many other leading orchestras are playing it, all over the country.

"I Heard You Go By."

Daniel Wood has evidently scored another success in his latest song, "I Heard You Go By," to judge from reports from various pantomimes, where it is being enthusiastically received. This is not to be wondered at when one recalls this composer's popular "Garden of Happiness," which is still a favourite with singers. There is every reason to believe that it will prove one of the most popular songs of the season. It is orchestrated in all keys for singers, and also arranged for cinema and restaurant orchestras. Enoch and Sons are the publishers.

FOR NOTES on FELDMAN NUMBERS

See page 64.

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JAZZ MADCAPS.—Jan. 1, Central, Pickering.
LEADSWINGERS.—Jan. 1, Hip., Ashford; 8, Palace, Whitstable.
MERRIMENT.—Jan. 1, St. George's, Bexhill.
MERRIONS.—Jan. 1, Hexham.
NAP.—Jan. 1, Arcadia, Doncaster.
NEW CADETS.—Jan. 1, Winter Gardens, Waterlco.
NOVELTY.—Jan. 1, Co-op. Hall, Bingley.
OPTIMISTS, THE.—Jan. 1, P.H., Altrincham; 8, Arcadia, Doncaster.
ORANGE CLUB, THE.—Jan. 1, Palace, Burton.
PEACHES.—Jan. 8, W.H., Old Stuldon.
PLAYMAKERS.—Jan. 1, Glasgow.
POPPIES.—Jan. 1, Leas Pav., Folkestone.
PRESTOS, THE.—Jan. 1, Palace, Fleetwood; 8, Darlington.
PRO RATAS.—Jan 7, Rothwell Hall, Gosforth.
QUAINTESQUES.—Jan. 1, Futurist, Blackpool.
QUALITIES, THE. — Jan. 1, Victoria, Northwich.
QUIXOTES.—Jan. 1, Palace, Attercliffe.
ROGUES.—Jan. 1, Newcastle.
ROVERS.—Jan. 1, Alexandra, Dovercourt.
ROYAL ARCADIANS.—Jan. 1, Victoria Pier, Blackpool; 8, H.M.T., Barrow.
SEVEN NOBODIES.—Jan. 1, Rusholme Pav., Manchester.
SUMMITS, THE.—Jan. 1, C.P., Southsea; 8, W.G., Waterloo.
SUPERBS, THE.—Jan. 1, Kemble Th., Hereford.
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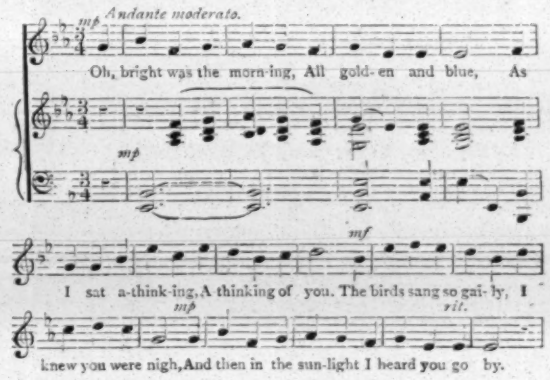

Oh, bright was the morning,
All golden and blue,
As I sat a-thinking,
A-thinking of you;
The birds sang so gaily,
I knew you were nigh,
And then in the sunlight
I heard you go by.

Oh, dark was the midnight,
A star peeping through
As I lay a-dreaming,
A-dreaming of you;
So blest was my slumber,
I knew you were nigh,
And then in the starlight
I heard you go by.

KATHLEEN STUART.

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PROVINCIAL PANTOMIMES.

"BABES IN THE WOOD" AT DUBLIN.

The Gaiety pantomime, "Babes in the Wood," written by T. Royal, music by S. P. Swanton, produced under the personal supervision of Fred W. Warden, assisted by Ashley James, stage-manager, opened here on Boxing Day, to record houses at each performance.

Miss Mary Edison (Robin Hood), principal boy, won immediate popularity. The possessor of a beautiful soprano voice, she "made good" in several pleasing numbers, her best efforts being "Shufflin' Along," "God Bless Them Eyes," and "Peggy O'Neill," each song receiving the tribute of an encore. Miss Mary Rigby's Maid Marion left nothing to be desired; her singing of "That's How I Believe in You" being warmly encored. The duet, "You Will Miss Me," sung by Miss Edison and Miss Rigby, deserves special mention. The Misses Iris and Phyllis, as the Babes, proved to be juvenile artists of exceptional ability, the former, in her number, "Ask the Teacher," and the latter in a low comedy number, "Friday's My Day Out," fairly convulsing the house.

The production excelled in good comedy work and comedians. Fred Hutchings, as the Dame, evoked rare merriment on each appearance, his chorus number, "Whoops a Daisy," getting well over; whilst his "confidential chat" caused much laughter. Albert H. Grant, as the Baron, proved himself a comedian of merit, his number, "One, Two, Three, Four," receiving several encores. J. L. Jay (Pickles, the page), is a distinctly original comedian, well supported the fun of the pantomime, his "cricket" parody song and clever patter being much appreciated. Jock and George McNaughton as the Robbers were hosts in themselves, their comedy efforts throughout adding in no small manner to the success of the production; their amusing number, "You Don't Know, They Don't Know, and We Don't Know," and their side-splitting comedy "mesmerism act," were the cause of genuine laughter. Miss Rose Copelli played the Good Fairy with much grace and charm. Miss Marie Miles, as Mrs. Goodheart, won much applause. Exceptionally good speciality turns included Sandrisi and Copelli, a couple of skilled dancers, the Eva Clements Sextette, and the Four Clovelly Girls. The production abounded in magnificent scenery and dresses, Castle Hard-up, The Forest Glade, with realistic snow ballet, and the Garden of Roses being especially beautiful. The orchestra was under the direction of the popular Gaiety conductor, W. S. Nabarro.

"ROBINSON CRUSOE" AT DUBLIN.

The Dublin pantomime season opened here on Monday at the Queen's Theatre, to a house packed from floor to ceiling, with the Christmas pantomime "Robinson Crusoe," written and produced by Wally Black, with special new and elaborate scenery designed and painted by Mr. George Wilde, special scenery by Joe Howard, electrical effects by David Briggs, speciality dances arranged by Miss Aileen Magee and Wally Black, and augmented orchestra under the baton of Samuel Levenston, the popular Queen's conductor.

The production runs through six beautiful scenes, the third (Deck of the Saucy Sally), fourth (The Tropical Island), and sixth (Crusoe's Eastern Palace) being especially worthy of notice.

Miss Marie Doree (Robinson Crusoe) won immediate popularity. The possessor of a graceful stage presence and a charming voice, her numbers, "Caravan" and "On the Road to Anywhere," evoked several encores. Miss Nan Fitzgerald (Polly Perkins), a distinctly pretty and refined principal girl, captivated all hearts, her best song, "I'm Just Wild About Harry," with a chorus that was sung all over the house. The duet, "Wherever You Are," by Misses Marie Doree and Nan Fitzgerald, was greeted with much applause. Misses Teddie Mayson and Eileen O'Meara, second principal boy and girl, worked hard, and deserved the amount of success they won, the song, "Let's Have a Time in Dear Old Georgia," sung by Miss Teddie Mayson, receiving an encore, whilst the duet, "All Over Nothing At All," by Misses Teddie Mayson and Eileen O'Meara, proved them artists of rare capability.

A feature of the production is the comedy work, Mr. G. Walker (Dame) being a host in himself, his merry gags and patter work causing no end of fun. His best number, "I Capture All the Boys," delighted the house. Messrs. Stanley Granby and Frank Grant, as Captain and Mate, helped in no small measure to the success of the production, their original comedy patter and dancing gaining much well-merited applause. Jim Jonson (Billy Crusoe) and Barrett McDonnell (a buccaneer) add much to the gaiety of the pantomime during their many amusing appearances. Tom Hunter (Friday) scored with his number, "Shufflin' Along," followed by a well-executed dance. Gerald Reid (Davey Jones), an excellent baritone, sang "The Storm Fiend" in excellent style; M. P. O'Flangan (Cannibal King) acted with much dignity, and was well supported by Miss Josie Day (Princess), a first-class little artist, who acted with much grace and charm. Additional specialities by the Dublin Quartette, Messrs Stanley Wright, T. C. Kavanagh, Francis Murtagh, and James Daly, and the Lennox Troupe of Dancers, trained by Miss Aileen Magee, assisted in making the pantomime one of the best and brightest seen in the house for many years.

"BEAUTY AND THE BEAST" AT DEWSBURY.

A jolly carnival of fun and music has been built round the old fairy story of "Beauty and the Beast" for the benefit of the good folk of Dewsbury. Produced under the direction of Mr. Frrie Dalton, who figures in the cast, this pantomime is a very attractive show.

The principal funmakers are Ernie Dalton, Jack and Bert Grapho, Bert Kemp, and Arthur Carlton (dame). The latter provokes roars of laughter with his song "Roses are Blooming," and the same can be said of such good comic numbers as "Nobody Loves Me" (sung by Jack Grapho), and "1, 2, 3, 4" (sung by Jack Grapho). Louis O'Riordan, who makes a dashing Prince, scores with "Caravan." There are several good duets, including "The Battle Eve" (Louie O'Riordan and La Tagarte), "Beaver" (Jack Grapho and Bert Kemp). Miss Olga Phillips gets several numbers, including "All Ladies Love a Sailor" and "O Star of Eve," over in capital style. Others in the cast deserving of special mention are Billy Tasker, Miss Galatea Thorpe, and Miss Anota Best and Miss Kitty Solly.

"PUSS IN (NEW) BOOTS" AT EDINBURGH.

Amidst a scene of much enthusiasm the Christmas entertainment of 1922 was launched at the King's Theatre, Edinburgh, on Monday, Dec. 18. The libretto bears three names of past masters in the writing of pantomime—G. R. Sims, Frank Dix, and Arthur Collins. "Puss in (New) Boots" bears the stamp of success from its original production at Drury Lane, and, if several of the scenes are reminiscent of pieces seen in recent years, the audience appeared to appreciate them not the less heartily. The old fairy tale has been deftly handled, and the story of how the cat of the miller's son brought its master to affluence, and a fair bride, is faithfully carried out. The predominating note of the pantomime is beauty—beauty in colour and in movement, from the first effective set, The Village and the Mill, to the gorgeous concluding scene, The Hall of Fantasy, with its harmony and glitter, and the splendidly apparelled auxiliaries.

The spectacular element is elaborated throughout, and in Scene III., Love's Picture Gallery, several effective tableaux, Love Through the Ages, are introduced the most striking being Dante and Beatrice. The cast comprises many clever actors. Miss Dorothy Craske bears herself gallantly and well as Florian, the miller's youngest son, and her songs are rendered with taste and expression. "Sunnyside Sal," "Shufflin' Along," and "You'll Miss Me, Sweetheart," received well-merited tributes of applause from the audience. Miss Winifred O'Connor is a dainty principal girl. As the Lady Rosabel she acted, sang, and danced herself into the hearts of the spectators. She interpreted the "Butterfly Song," in charming style, and the duet, "Dear Little, Cute Little Love Nest," with Miss Craske, was delightfully done. Miss Trixie Gibbs is bright and pleasing as Puss, and she dances with much grace and vigour, making an especial hit in "The Moon Dance," in which she is ably assisted by Mr. J. Gaston. That experienced comedian, Mr. Harry Roxbury, is the Baroness, and it may be said that he proves himself in the part to be a dame of high degree in humour and mirth-provoking business, and his singing of "Whoop's a Daisy" elicited peals of laughter. Mr. Leo Bliss as the Baron has a quiet, yet droll manner, and his monologues are delivered in a particularly quaint style. Mr. Hal Bert is an agile and amusing Polydor, whose tipsy acrobatic sketch and funny song, "The Fly That Flew by Fat Flo's Flat," drew forth acclamation from all parts of the house. Miss Dorothy Lloyd is exceedingly bright as Susie Sunshine, and her duets, "Garden Subbub," with Mr. Bert, and "Baby Girl," with Mr. Bliss, were examples of her admirable work. Miss Paula Destiny is a fascinating Fairy Queen, as Fairy Queens should be, and she possesses a cultured contralto voice. Mr. Frank Haldon doubles with success the parts of the Magician and Squire, and sings a good song, "Nut Brown Ale"; Mr. Jimmy Beresford is fully equal to the demands of the Farmer and Old Traveller; and Mr. Fred Terrias, who has produced the pantomime, plays the part of Fritz. Mlle. Zeni, the leading danseuse, is an artist to the tips of her toes, and her dancing, both in the solo movements and in the ensemble scenes, were developed with genuine skill. The Eight Emeralds and Maud Hall's Twenty Dancing Children were conspicuous in the spectacular scenes; and Mr. J. Gaston approved himself of distinct value in the dances in which he appeared. The chorus and orchestra, under the direction of the talented conductor, Mr. A. Douglas Willcox, rendered the popular airs of the day in exhilarating fashion

The Pick of The PANTOMIMES

"SINBAD" at GLASGOW

Sincere New Year Greetings from the Distinguished Principals in Howard & Wyndham's Thirty-fifth "Royal" Panto in the Second City

VERA PEARCE

Photo by Morrison

JUNE MILLS

Photo by Premier Studio, Glasgow

AGNES CROXTON

BILLY ROWLAND

REX LONDON

HAL BRYAN

WILLIAM INNES

CLAIRE FORSTER

LAVEEN & CROSS

THEATRICAL GOSSIP.

Neilson Terry's New Play — Railway Scandal — Standard Contract Lapsed—Late Margaret Cooper—Albert Chevalier Better.

Hicks at the Royalty.

Mr. Seymour Hicks arrives at the Royalty Theatre in immediate succession to "Charley's Aunt." He has arranged with Mr. Frank Curzon and Mr. Dennis Eadie to do there an English version of "Pour Avoir Adrienne," one of the popular successes of Louis Verneuil's season at the Garrick Theatre a year or two ago. It is most probable that the English version will be that of Miss Gladys Unger, who, no doubt, will feel constrained to depart a good deal from the original.

This was one of Verneuil's most characteristic works. He made no secret of the fact that, should it ever be done into English, he would like Mr. Hicks to play his part, that of an Unnamed Young Man. Adrienne is the impeccable wife of a middle-aged architect, who inspires the Young Man with an indomitable passion, but vain are all his efforts to strike up a friendship with her.

Fate reveals to him the fact that the elderly architect has an affair. This he threatens to expose to Madame unless the architect employs him as his confidential secretary. He is thus, at any rate, assured of constant proximity to his charmer. Still she is obdurate. At length, chivalrous forbearance gains for the youth a conquest which has been withheld from his importunity.

Margaret Cooper Dead.

By the death of Margaret Cooper the variety stage has been deprived of one of its most gifted and popular artists. Miss Cooper had recently been a sufferer from asthma and nervous breakdown. As a girl, Margaret Cooper enjoyed the advantage of a first-class musical training, first at Mons, and then at the Royal Academy of Music. She started as a teacher, but succeeded in obtaining engagements as an accompanist at concerts.

Miss Cooper gained some stage experience at the Avenue Theatre, where in 1904 she appeared as Susan in "Ladyland," and on tour as Rosaline in "Dandy Duke," 1906. She owed her music hall success to Sir Alfred Butt, who heard her sing at a charity performance. She first appeared at the Palace Theatre on Oct. 22, 1906. The songs that she has made famous are many, including "Tu-Tu," "Waltz Me Round Once Again, Willie," "Dingle Dongle Dell," "My Bungalow in Bond-street," "Beautiful Country of Dreams," "Catch Me," "Peter," "Agatha Green," "Daddy and Baby," "Visitors," "Gathering Nuts in May," &c. In 1910 Miss Cooper married Mr. Arthur Humble-Crofts, whose father was the rector of Waldron, Sussex. Her husband, who joined the Army during the war, rose to the rank of captain, and died of influenza in 1918. Miss Cooper was engaged to Mr. Harry Welchman, the actor.

Sarah Bernhardt.

According to Sacha Guitry, Mme. Sarah Bernhardt will be fit to appear in his new comedy at the Theatre Edouard VIIth in a few days.

New Neilson Terry Play.

On Tuesday week, January 16, Miss Phyllis Neilson-Terry will appear at the Apollo Theatre in a comedy, entitled "A Roof and Four Walls," by E. Temple Thurston. Including Miss Neilson-Terry, the cast is as follows:—Mrs. Arthur Whitby, Miss Lydia Audre, Miss Laura Smithson, Miss Olive Campbell, Miss Olga Slade, Mr. Nicholas Hannon, Mr. Allan Jeayes, Mr. Lauderdale Maitland, Mr. H. R. Hignett, Mr. O. B. Clarence, Mr. Frank Freeman. The play is in four acts, the scenes of which take place at Chalfont St. Giles and in London. The box office for Miss Neilson-Terry's season at the Apollo Theatre will open on Monday, January 8.

George Moore Play.

Mr. Leon M. Lion announces that he will produce Mr. George Moore's play, "The Coming of Gabrielle," in March, for a limited number of performances and possibly by subscription. At the end of the run of "Sweet Lavender" at the Ambassadors Mr. Lion will send the production in its entirety on tour. The advance booking of seats for "Sweet Lavender" continues at a high level.

Death of W. E. Willis.

Mr. W. E. Willis, proprietor of the Grand Theatre, Pentre, and the Empire, Tonypandy, died very suddenly on Tuesday morning, at his residence, Danyderi, Ystrad, Rhondda. Death was due to heart failure.

Covent Garden Revue.

"You'd Be Surprised" is due at Covent Garden on Jan. 24. It is to be hoped that, in the meanwhile, Sir Oswald Stoll will forget the horrible phrase, "Jazzaganza," which has been coined for the description of the revue, which is to have Mr. George Robey for its central figure, Mlle. Lopokova for its principal dancer—and an entirely English circumstance, although a certain number of American artists will arrive in a few days to resume their "original" characters.

"Merry Widow" Once More.

A revival of "The Merry Widow" is talked of, with Miss Evelyn Laye for its heroine and Mr. George Graves in his old character

Undependable Railways.

Within a few days of the publication in our columns of a protest against the habitual uncertainty of the railway companies in dealing with theatrical stock comes the news that Mr. Reginald Fry and Miss Mary Byron's company were unable to appear at the Theatre Royal, South Shields, on Christmas night, owing to the failure to arrive of their scenery, properties and costumes. The audience, who had assembled for the first house, had to be dismissed. The railway company had accepted a special assurance fee in respect of their contract.

At the Old Vic.

Five plays form the Old Vic programme for the current week. They are "Henry IV.," Parts 1 and 2, "Antony and Cleopatra," "The Hope of the World." The opera is "Maritana."

There will be three performances of the Massinger play, "A New Way to Pay Old Debts," in the same bill with Gordon Bottomley's "Britain's Daughter," at the Old Vic. next week—on Monday and Friday evenings and at the Saturday matinée. "Henry IV.," Part II., has been chosen for the Thursday matinée, and "Antony and Cleopatra" for the Wednesday evening performance. Two performances of "Faust" will also be given in the same week, on Thursday and Saturday evenings, with Herbert Thorpe in the name-part. The Oriana Madrigal Society, under the direction of Mr. Charles Kennedy Scott, will give a recital of carols and Christmas music on Tuesday night, the entire proceeds to be devoted to the Old Vic. Endowment Fund.

Centuries.

Three hundred performances have now been placed to the record of "Decameron Nights," at the Drury Lane Theatre; one hundred to that of "The Last Waltz," at the Gaiety; and one hundred to that of "The Island King," at the Adelphi. "Tons of Money" has passed its two-hundredth performance at the Aldwych.

Cromwell Play.

Mr. Henry Ainley promises the early production of Mr. John Drinkwater's "Oliver Cromwell" at Brighton. It seems we are to have another drawling, slouching study of Charles I, who will be represented by Mr. W. J. Rea—at any rate, unless the actor has rid himself of the mannerisms of Abraham Lincoln. Also in the company will be found Miss Mary O'Farrell, Miss Irene Rooke, Miss Claire Harris, Mr. Milton Rosmer, and Mr. Harcourt Williams.

Shirley Kellogg in New York.

New York critics have been impressed by Miss Shirley Kellogg's personality, but regret that it should be overwhelmed by "a truck load of such literary muck" as she is employing on the vaudeville stage there.

"Charley's Aunt" Still Dancing.

In honour of "Charley's Aunt's" thirtieth birthday, recently celebrated, the Charley's Aunt Club has organised a fancy dress ball, to take place at the Great Central Hotel, on Sunday evening, January 14.

Albert Chevalier.

At the time of going to press yesterday we were glad to hear that Albert Chevalier had had a much better night, and was going on as well as could be expected.

Cochran Busy Again.

When "Biffy" presently departs from the Garrick Theatre the house will pass under the control of Mr. Charles B. Cochran, who will produce the first of the many plays he has brought home from America. This will prove to be Mr. George Cohan's "So This is London," in which the protagonists are a typical stage Englishman and a typical stage American. Two American stars will be employed, otherwise an entirely English company.

It is probable that Mr. Cochran's next announcement will reveal the theatre at which he will install the "All Black Revue," book, music, and interpreters, entitled "Shuffling Along." Mr. Cochran roundly declares that he will do this revue in spite of all opposition—which he would regard as unreasonable from every point of view.

"Broken Wing" at Ramsgate.

One of Mr. Jack Parsons' companies of "Broken Wing" opened at Ramsgate on Monday night, and met with a great reception. Mr. J. R. Cunningham is the producer.

Royal General Theatrical Fund.

At the January meeting of the directors of the Royal General Theatrical Fund it was agreed a collection of photos of the board of directors and others should be formed. The receipt of a donation of £10 10s. from the Eastbourne Operatic and Dramatic Society through the influence of Mr. Douglas Gordon, and also a donation of £5 from the O.P. Aid Fund, were reported. A vote was taken in favour of the next vacancy on the directorate being offered to a lady member of the profession. There was a discussion as to the chairmanship of the 78th annual festival. Further consideration of the question was postponed until the next Board meeting.

Classic on Stagecraft.

During the next few weeks Messrs. Benn Brothers will publish a profusely illustrated book of Continental stagecraft, by Mr. Kenneth MacGowan, dramatic critic of the New York "Globe," and Mr. Robert Edmond Jones, one of the American leaders of the new movement in the theatre, a selection of whose models and drawings was seen in London last year. The authors inspected over sixty characteristic productions last spring. Messrs. Benn Brothers also announce a limited edition of the designs of Leon Bakst for "The Sleeping Princess" ballet.

Death of Harry Buss.

We greatly regret to announce that the illness of Mr. Harry Buss, to which reference was made in "The Era" recently, has ended fatally.

"Nine O'Clock" Revue.

There is a constant revision of "The Nine O'Clock Revue" at the Little Theatre. Miss Bobbie Blythe has a new fox-trot song, called "One Little Girl." Two clever gymnasts from New York, the Rath Brothers, are shortly to be introduced.

Wal Pink's Money.

Mr. Wal Pink left estate of the gross value of £1,204; net personalty nil. He left £300 to his stepmother, Sarah Pink; £100 to his sister Rose, £50 to his brother Frank, and all other his property to "his fiancée, Rachel Verheyden." The will, of which probate has been granted to Mr. Joe Elvin and Mr. Joe O'Gorman, is dated July 4, 1917.

Actors' Association.

There were twenty-six deaths among the members of the Actors' Association in 1922. Three of the deceased members were out of benefit, and therefore not entitled to any money. Upwards of £1,000 was paid out in respect of the others. Members of the Actors' Association are requested to take note that the ballot for the election of the new Council will close on Jan. 22. Nominations must be in by Jan. 8. The annual meeting will be held on Feb. 4. Moneys recovered by the Association during 1922 exceed £4,000. Nearly £50,000 has been spent for the improvement of the profession or expended in benefits to members since January, 1919. Upwards of six hundred legal cases have been fought by the Association.

Bitter Cry of Charles Manners.

Mr. Charles Manners writes: "Having repeatedly made known my wish to prove that grand opera can be done in England, better than in the past, and successfully, without any charge on the rates or taxes, any outside help or subsidy, at popular prices, and, having received no response, although we offered, gratis, the effects, as well as our services, if wanted, I beg to repeat this offer before advertising for sale a library including the whole of "The Ring," full scores, band parts, and piano and vocal scores of fifty or sixty operas, the only original parts of Vincent Wallace's "Amber Witch," and of "The Beggar's Opera," as performed at Covent Garden. It seems a pity that such a collection should have to be broken up because no one in this benighted country is sufficiently interested to accept it as a gift. I have had two ambitions, one to establish national opera, the other to procure a member of our Royal Family to witness one of my performances."

"Who'll Buy My Sweet Lavender?"

"Sweet Lavender" is now preceded at the Ambassador's Theatre by a new song, "In Lavender Time." This has for its refrain the old London cry, "Who'll buy my Sweet Lavender?" The singer is Miss Janet Eccles.

English Actor's Success.

Phillip Merivale, who has made a conspicuous success as Bassanio in the Belasco revival of "The Merchant of Venice," is a nephew of Herman Merivale, one of the most distinguished dramatists of the last generation. One critic says that Mr. Merivale stood "six hands above the crowd," in face, in figure, in grace, and particularly in voice; he dominated his scenes.

Old Manager Dead.

Mr. Frederick W. Bird died at his residence, The Cricketers, Carshalton, on Christmas Eve. He had long been a sufferer from heart trouble. Mr. Bird began his career in the property room at the Lyceum Theatre upwards of fifty years ago; for some time after he was lessee of the Theatre Royal, Woolwich. He was associated with the Holborn Theatre—so oft renamed, until it became the Duke's—and also with Sadler's Wells. The Duke's was burned down; its site was absorbed in that of the First Avenue Hotel. Mr. Bird became landlord of the Castle Hotel, Brentford, and directed the fortunes of that house until 1908. He was a prominent Freemason.

Cathedral Comedy.

George Paston, the writer of "Clothes and the Woman," is, in fact, Miss Simmons, whose father, Precentor Simmons, was for a long time associated with Norwich Cathedral. She was born in the Cathedral Close. Recent performances of "Clothes and the Woman" in Norwich aroused much interest accordingly.

New Name for "The Incorrigible."

Mr. R. C. Carton's play, "The Incorrigible," is henceforth to be known as "One Too Many." Mr. Percy Hutchison hopes shortly to produce it in London; meanwhile it is on a short tour, which includes Manchester, Sheffield, Blackpool, Birmingham, Cardiff, Portsmouth, Folkestone, and Eastbourne. The spring bookings at Mr. Hutchison's theatre at York include Fred Terry, D'Oyly Carte, "Lady of the Rose," "If Winter Comes," "Secrets," Carl Rosa, "Beggar's Opera," "Loyalties," "Cat and the Canary," Bransby Williams, "Maid of the Mountains," "Tons of Money," "Man Who Came Back," and "Sally."

Rumanian Roysterers.

A number of Rumanian students from the universities of Oxford and Cambridge, in town for the holidays, have been entertained by the Consul-General, M. Beza. Among the guests were M. Stroesco, from the Paris Opera Comique, and M. Aristide Constantinesco, ex-pupil of the Comédie Française, member of the Syndicat des Artistes Dramatique, and member of the National Theatre of Yassy, Rumania. Mr. Constantinesco is a recent arrival from Italy, where he has been making films. He is, incidentally, a friend of the Sisters Trix.

Gallery First Nighters.

Miss Fay Compton and Mr. James Bernard Fagan will be the guests of the Gallery First Nighters' Club at the annual dinner to be held on Sunday, Feb. 25, at the Frascati Restaurant. The president, Mr. Arthur Were, will take the chair.

Golf Humour.

It is now stated that the new Harold Simpson-Horace Annesley Vachel play, to be produced at the Haymarket on January 17, will be called "Plus Fours."

Mannequins at Murray's.

There is a constant change in the fashions displayed by Mr. Philip Moss's wonderful mannequins at Murray's Club. Not less than £50,000 worth of furs were brought into requisition on New Year's Eve. These were supplied by the well-known firm of Marco in South Molton-street, who added six keen-eyed detectives to the company on this occasion. The furs included a cape of the finest Russian ermine, beautifully lined with embroidered Georgette; a short Russian sable cape with ermine collar, and a beautiful chinchilla coat. There was also a moleskin coat shaped like a butterfly's wings when the model stretched out her arms.

Many Happy Returns to—

J. H. Dickson, Friday, Jan. 5.
Gordon Craig, Saturday, Jan. 6.
Ben Davies, Saturday, Jan. 6.
Adeline Genée, Saturday, Jan. 6.
Chris. Van Bern, Saturday, Jan. 6.
G. Mouillot, Sunday, Jan. 7.
Milton Bode, Sunday, Jan. 7.
G. Conquest, Tuesday, Jan. 9.

Edith Day's Movements.

News from New York is to the effect that Miss Edith Day has contracted to appear in that city under the Hammerstein management for two years. It is surmised that the proceedings for the deportation of Pat Somerset have proved abortive.

"Island King" on Tour.

Under the direction of Mr. Townsend Whitling, "The Island King" began what looks as though it might be a most successful tour, at the Lyceum, Edinburgh. In the company are Miss Fedora Roselli, Miss Dorothy Waring, Miss Stella Gartelle, Mr. John Doran, Mr. Pope Stamper, Mark Henry, Mr. Laurence Caird, Mr. Frank Gray, and Mr. Bobbie Comber.

Duncan Sisters' Drama.

For the hundredth time the news is circulated that the Duncan Sisters have written a musical comedy called "The Heavenly Twins," which will shortly be done in New York.

New Comedy by Chas. McEvoy.

Bath playgoers are delighted to hear that during the season of the Lena Ashwell Players in February, a new play, by Mr. Charles McEvoy (who resides in Bath) will be produced. It is entitled "The Likes of Her," a post-war comedy in three acts. Miss Esme Church will be seen in the leading rôle.

The British Drama League have accepted an invitation to hold its next annual conference at Bath.

No Standard Contract Now.

From the report of the delegates appointed by the Actors' Association and the Association of Touring Managers to consider the question of a standard contract, it appears that the resolution binding members of the Association of Theatrical Managers to abide by the Standard Contract has automatically been rescinded. There is now no Standard Contract in existence.

Six Points in Dispute.

Six points were referred to the delegates for consideration: Payment for Sunday rehearsals, as to which the managers first demanded that no payment need, in any case, be made. A concession in the case of a new production was eventually agreed upon; also on the second point, of a minimum engagement, the managers agreeing not to give the two weeks' notice permitted to them until the completion of one week's performances; or, if it were not given then, until the completion of four weeks. A twenty per cent. increase upon a once-nightly salary, in the event of twice-nightly performances, was agreed upon—without any qualification of the manager's right to make an out and out agreement for twice-nightly performances. The original Standard Contract provided that a week's rehearsal should not exceed thirty-six hours; the managers asked for forty-eight hours, but eventually agreed to let thirty-six hours stand. The managers demurred to any restriction of their right to one week out in ten, where it was unavoidable. The right of managers to terminate an engagement after three or six days' rehearsal, upon payment respectively of one or two weeks' salary, where the artist was deemed to be incompetent or unsuitable, was established.

Automatic Cessation.

Mr. Lugg pressed for engagements for the tour, not subject to a fortnight's notice, but the managers' delegates refused to consider this suggestion. Mr. Lugg pressed for the removal of the arbitration clause from the contract, but gave way upon this point. No definite settlement was, however, arrived at by Nov. 30, with the result that the negotiations automatically ceased, as stated.

Austin Brereton's Fortune.

Mr. Austin Brereton, of Yew Tree Cottage, Chipperfield, Herts, left upwards of £1,000, net personalty nil. Mr. Brereton left all his property to Lilias Beatrice Mackenzie, his faithful friend and attendant for nine years.

PURELY PERSONAL.

Percy Hemming, who has been ill, is again singing in "Lilac Time."

Bransby Williams begins his third tour with legitimate drama at Reading on Jan. 22. He is making a feature of "The Lyons Mail." He has signed contracts for a Canadian tour, starting in October next, and lasting some six months.

George Ashton, so many years the confidential conductor of Royalty to the play, has just celebrated his seventieth birthday.

T. C. Dagnall has secured a three-act farce, entitled "Fivers." Mr. Dagnall never seems to go wrong.

Ella Shields's two numbers, "Wide Awake Walter" and "Piccadilly," have proved exceedingly popular at the London Palladium.

Alfred Beale recently concluded a successful engagement with "Mr. Wu." He has been re-engaged by Mr. Martin Henry to stage manage, understudy Mr. Basil Gill, and to play Ah Sing and Compradore during six tours. Mr. Beale has played this part nearly five hundred times.

Dorothy Ward is the principal boy in "Mother Goose," at the Palace, Manchester, this year.

Nora Delany is the principal boy in "Goldilocks" and "The Three Bears," at the Opera House, Manchester.

Shaun Glenville is the Mother Goose at the Palace, Manchester.

Vera Pearce makes a stately Sinbad at the Theatre Royal, Glasgow.

Mona Vivian is the principal boy in "The Queen of Hearts," at the Alhambra Theatre, Glasgow.

Nora Bancroft is Pretty Prince Pleasant in "Red Riding Hood," at Woolwich.

Arthur Jefferson, who recently resigned the position of managing director of the Metropole Theatre, Ltd., Glasgow, has been elected a director.

John Doran is appearing as Jack, with the touring company playing "The Island King."

Alan Brookes, author of "Dollars and Sense," was constrained to address the audience in the Grand Theatre, Birmingham, on Monday, so great was the enthusiasm. He said he had found English people most appreciative of American humour. He denied that they could not see a joke; but he especially warned them against the joke of prohibition!

Gladwys Stanley is the Prince Charming in Mr. Francis Laidler's "Cinderella" at the Theatre Royal, Leeds.

Amy Verity is Mr. Laidler's Cinderella at Leeds.

Marriott Edgar is at the Grand Theatre, Leeds, this year.

PAINTERS OF PANTOMIME.

One of the most prominent figures in the world of scenic art is R. C. Oldham, of the Grand, Leeds. This year he has not only written the book and designed the costumes for five pantomimes, but is personally responsible for some nine set scenes of great importance.

* * *

With Cecil Harris at Cardiff and George A. Jackson at Leeds—and with the fine staff of electricians, property makers and mechanics, J. H. Wilson, H. Skinner, W. Emmens, H. Walker, H. Wood and W. H. White—these pantomimes are well equipped for a big run.

* * *

Eight scenes from the brush of Stanley Shuter, two by Joseph Harker, and two by T. F. Dunn, illustrate "Sinbad" at the Theatre Royal, Glasgow.

* * *

Stanley Shuter and T. F. Dunn are responsible for the Courtneidge production of "The Little Duchess."

* * *

Stanley Shuter scenery is again in evidence at the Theatre Royal, Edinburgh, and the Theatre Royal, Newcastle, in conjunction with Joseph Harker.

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At Portsmouth Peter Davey has given his patrons a feast of colour in eleven scenes by F. Walmsley and Little and Miller.

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J. C. Durant and George Collier are responsible for the scenery for "Bo-Peep" at the Palace, Newcastle.

* * *

H. Alexander, F. C. Sidney and F. Rutter have painted some lovely scenery for H. B. Levy's production of "Jack the Giant-Killer."

* * *

John Cunningham deserves praise for the scenery he has executed for Alf Ray's "Whittington."

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Fred W. Warden's "Whittington" at Belfast is well mounted with magnificent scenery by John G. Donaldson, R. C. McCleery and W. R. Young.

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At Birmingham, W. R. Young is again in evidence.

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In the Wylie-Tate pantomimes the Conrad Tritschter's Beanstalk scene, that created such a sensation in last year's Hippodrome pantomime, is now at the Empire, Sheffield. At the Hippodrome this year the Enchanted Lake scene is much admired. The scenic artists responsible for the rest of the work are Philip Howden, John Bull, and Marc Henri Laverdat, the French artist, who painted the White Ball scene. George Harris, Ernest Howard, E. H. Ryan and W. R. Young.

* * *

Albert Ambrose, a pupil of the late W. T. Hemsley, has just completed his second pantomime for Mr. Maddox, Garrick Theatre, Hereford.

Geo. Pouten, N.B.A., has supplied all the scenery for V. Hayes' and G. Gilbert's "Babes" at Boro' Green.

* * *

W. J. Cox has painted the scenery for "Cinderella" at the Royal, Bristol.

* * *

H. B. Peirce and Dodworth and Spence are responsible for the 36 scenes used in Francis Laidler's pantomimes at the Empire, Bristol, the Prince's, Bradford, and Grand, Hull.

* * *

For "Sinbad," at the Opera House, Coventry, Alec Toole and E. Verne are responsible.

* * *

T. and E. Ryan are responsible for Jack Arnold's twelve "Aladdin" pantomime scenes at Dover.

* * *

Walter Drury has again done some beautiful work for "Mother Goose" at Eastbourne.

* * *

Berri and Brown have painted the scenery for "Whittington" for the Pier, Eastbourne.

* * *

Joseph and Phil Harker's scenery is in evidence in Geo. M. Slater's pantomime at the Royal, Hanley. James Hicks and Ronald Docker also have done some creditable work in this production.

* * *

T. Marshall has supplied Mme. Selma with an entirely new plant of scenery for her pantomime at Farnworth.

* * *

T. C. Daly has done some fine work for Le Cren's pantomime, "Cinderella."

* * *

Arthur G. Hart, of Gilbert Hart's Agency, is running the Leeds Scenic Studios, and has turned out some good work for "Jack and Jill" at the Opera House, Dudley, and also for "Cinderella" at the Grand Theatre, Oldham.

* * *

I. G. Symes has painted the scenery for Henry L. Osmond's pantomimes at the Grand, Plymouth, and Her Majesty's Theatre, Walsall.

* * *

W. H. Sconce has painted the scenery for Jack Cromo's "Jack and Jill" at Worcester.

* * *

George Hart has done the scenery for Wallie Rice for Tunbridge Wells.

* * *

Augustus C. C. Trout has painted the scenery for "The Rose and the Ring" at the Playhouse, Liverpool, from designs by Aubrey Hammond.

* * *

Arthur Pullinger has fitted up Geo. Brydon Phillips' two pantomimes.

* * *

Reginald Cooper is another scenic artist-author whose work for the Alexandra, Birmingham, is much admired.

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ALL THE YEAR ROUND.

A CALENDAR OF INTERESTING EVENTS IN THE WORLD OF ENTERTAINMENT.

Jan. 6, 1890.—This year there was a notable departure in the **Cutting of the Baddeley Cake** at Drury Lane. The tradition and the custom of this function are well known. Harris had the idea of enlarging a very small and intimate affair to an immense gathering of his friends. Of course, the provision made under Baddeley's will was inadequate—if available—but that was a matter of no account to the magnificent Augustus! There was a good deal of resentment on the part of the very few really entitled to partake of Baddeley's confectionery, and they had their small and early party just as usual, leaving Harris to his huge supper and dance, which, eventually, he merged with the fancy dress ball at Covent Garden, leaving the members of the Drury Lane Fund to the jealously guarded cake, which, of course, will be produced as usual in due time.

Jan. 7, 1901.—**Sam Hague,** the minstrel proprietor, died. For many years there was no better-known purveyor of popular entertainment throughout the North of England than Sam Hague, whose headquarters were the St. James's Hall, Liverpool. The Christy Minstrel, whom Thackeray eulogised, was more often than not a true-born Cockney, who had never seen in his proper circumstance the negro whom he "delineated". Sam Hague imported to this country what he called "The Slave Troupe," professing that his artists were plantation bred and born—in fact, the genuine thing! He had terrible trouble with them, but his enterprise gradually settled down into one of pronounced characteristics and real charm. For your negro is apt to be a beautiful melodist and a comedian of genuine humour. Sam Hague's touring companies were welcomed wherever they went, but nothing seems now so dead as negro minstrelsy!

Jan. 9, 1872.—A dramatic version of Bulwer Lytton's "**Last Days of Pompeii,**" by John Oxenford, the industrious critic of the "Times," was produced at the Queen's Theatre, Long Acre. The lessee of the house was Henry Labouchere, who was exploiting the beautiful Henrietta Hodson, whom he eventually married. She was the Nydia of the occasion. There was a tremendous attempt at realism, and, especially, a tight-rope walker of the time was impressed to give an entertainment above the guests reclining over the trichlinia. The poor gentleman's apparatus had been very insecurely fixed, and he fell, amid roars of laughter. There were many other mishaps, which permitted Clement Scott, then fresh among the young lions of the "Daily Telegraph," to roar, in what afterwards came to be known as his characteristic way of humour. Old John Ryder, who was responsible for the stage management, had a pretty vocabulary of his own, and, between them, they provided the public with far more entertainment than had been apparent in the play.

Jan. 9, 1804.—**Patrick O'Brien,** the Irish giant, made his last public appearance in London. He was actually Patrick Cotter, of Kinsale, a bricklayer; but he arrived in town in the early days of the last century as a lineal descendant of King Brian Boru. He was then no more than eighteen, and said to be nearly nine feet high. He was very shamefully treated by his entrepreneur, who procured his imprisonment for debt. But a benevolent patron took up his case and released him, and for five-and-twenty years he cut a great figure in the fairs and prospered exceedingly. He died of consumption, in his forty-sixth year, bequeathing his clothes to his servant, who stuffed them, and so carried on the business.

Jan. 10, 1866.—One of the most terrible tragedies in the story of the sea is that of the steamship "London," wrecked on Jan. 10, 1866, in the early stage of its voyage from London to Melbourne. Among its passengers was **Gustavus Vaughan Brooke,** of whom it is said that "none laboured more strenuously to avert the deadly issue, which none bore, when it became inevitable, with more tranquil fortitude than he." The best authorities do not allow him to have had merit as an actor equal to his extraordinary popularity; and yet, from his début at the Theatre Royal, Dublin, in the spring of 1833, to the day of his departure on that ill-starred voyage, he made a brave show on the world's stage, travelling far and wide and playing all the parts that should be associated with a leading man of distinction. His wife was a well-known actress, Miss Avonia Jones. Henry Morley thought him admirable in "good, ranting, roaring melodrama"—but not otherwise. G. H. Lewes saw in him a magnificent half of an actor; in some circumstances, two-thirds. He had a noble presence, a powerful voice, immense energy, and a certain breadth of style.

Jan. 11, 1871.—**Paul Bedford** died. Bedford's memory is almost inseparable from that of Wright. They were great favourites in the old days of the Adelphi; and, if oral tradition may be believed, a couple of coarse, not to say lewd, fellows. The quaint thing is, Queen Victoria thought Wright, at any rate, extraordinarily amusing. Bedford was the original Blueskin in "Jack Sheppard," singing "Jolly Nose." In later life he used to slap all and sundry on the back, with the exclamation, "I believe you, my boy." Edmund Yates said he had not the slightest claim to be considered an actor—he played every part in exactly the same fashion, had not the least notion of impersonation, and was fundamentally ignorant and stupid.

Jan. 12, 1880.—**Louisa Fairbrother** died. The marriage of this most estimable lady with the Duke of Cambridge is one of the sweetest romances of Royalty and the stage. She was a dancer—a member of the Keeleys' company at the Lyceum in the forties. It is claimed in her behalf that she introduced the polka to this country, during the course of a little play supervised by Alfred Wigan, and known as "Polkamania." She played the Captain of "The Forty Thieves" in one of the first burlesques of that story, "Open Sesame," by Gilbert Abbott a'Beckett. Her marriage to the Duke of Cambridge is understood to have been ideally happy. She was on terms almost of intimate friendship with Queen Victoria, and, in a more liberal age, titles were bestowed upon her sons.

"ROSE RED AND THE WITCH OF WOKEY."

FAIRY PLAY AT PLYMOUTH.

Fairy Play, By Captain H. S. D. Foord, R.N., Presented at the Plymouth Repertory Theatre, on Dec. 26.

The Witch of Wokey	Adele Ameson
The Fairy Queen	Fanny Westlake
Rose-Red	Audrey Parker
Banter	Edward Lockstone
The Joker	Jack Lockstone
Dilwyn	Gwen Tellam
Dorcas	Alicia Cole
Elden	Peggy Sutcliffe
Spirit of Spring	Vera Phillips
Spirit of Winter	Nora Dingle

Messrs. King and Parry are to be congratulated on their selection of a delightful little fairy play for the pantomime season and for their encouragement of local art. Captain Foord is a believer in the old-fashioned fairy tales and nursery rhymes, and seeks to stimulate the faith of the children in them at a time when it seems to be the fashion to deaden the minds of the little ones with the prosaic to the exclusion of the romance that in olden days fascinated and coloured the lives of the young folk. To this end he wrote "The Land of the Christmas Stocking," which last year was such a success at Repertory Theatre, and this year "Rose-Red and the Witch of Wokey," which also promises well.

The latter is a pretty little play with an attractive plot, in which is drawn a picture of the machinations of the wicked witch, with the cauldron as the central feature, and the successful counter-measures of the fairies by which she is foiled, a happy issue being achieved for Rose-Red. The libretto is written in a vein that captivates the children, and its theme makes a strong appeal to their imagination. As was the case last year, Miss Mabel Buchanan is the composer, and Captain Foord is fortunate in securing such a sympathetic collaborator. Her music is catchy, blithesome, and simple, as it should be for children, to whom the songs are a delight.

The play is artistically mounted, the fairy scenes are picturesque, and the witch scenes have the touch of weirdness that produces the atmosphere of the black art. The transformation scene depicting the four seasons is a stage triumph, and the costumes are very pretty. The music is catchy, without being blatant, and the melodies are such that the little ones quickly find themselves humming them. The "Waltz Song," rendered by Rose-Red, delightfully impersonated by little Audrey Parker, who has distinguished herself in previous productions at the Repertory, is a winsome number. "Have You a Lover?" is a breezy little composition sung with becoming naivetté by Marjory Rundle, who fills the part of "Podge Bungles." "The Court Minstrels' Song" is a sweetly pretty number, sung by Gwen Tellam, who as Dilwyn plays well. The Fairy Queen, Peggy Westlake, is a charming little personage, and her song, "Fairyland," points the moral of the play. Miss Adele Ameson is an impressive Witch of Wokey, the weirdness with which she surrounds the part making a great appeal to the children. Mr. Edward Lockstone, who, under the direction of Mr. Geo. S. King, produced the play, is the leading comedian, and as Banter, the forester, he provokes peals of laughter, being ably supported by Jack Lockstone as the Joker and Bruin, the great bear.

A feature of the performance is the dancing. The interpretation of the Spirit of Spring and the Spirit of Winter is exquisite, and very dainty are the dances of Rose Red. The chorus are well chosen. They sing tunefully and dance gracefully, while the dwarfs who attend the witch understand their business is to emphasise the eeriness of their mistress's character and doings. To sum up, the play is a credit to authors, producers, and performers alike.

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GREETINGS TO ALL

THE STORY OF CINDERELLA.

SOME OF ITS ADVENTURES ON THE STAGE AND OFF.

By S. R. LITTLEWOOD.

It is the oldest story in the world—as well as the youngest—which tells itself for the many-millionth time amongst this Christmastide's gaieties and splendours at the London Hippodrome. Nor is this the only thing, besides mere present-day popularity, which distinguishes "Cinderella" above those other legends, nursery stories, and actual events that pantomime has absorbed.

To begin with, "Cinderella" is far and away the most widespread story of them all. Every nation on the face of the earth has, or had, its "Cinderella," under one name or another—from the Egypt of the Pharaohs to modern New York. In the Maori hut, the Zulu kraal, the Esquimaux' ice-cabin, on the parched plains of India and in the mountains of Thibet, among the peasantry of communal Russia as once among the now-vanished Aztecs of Mexico, "Cinderella," or something unmistakably like it, is "told to the children." In the course of some remarkable researches made about thirty years ago, Miss Marian Roalfe Cox collected between three and four hundred variants from every clime—and they were only a few typical examples.

Cinderella Through the Ages.

In them all the astonishing thing is that it would be wrong to say that the farther back one goes, the more simple the story becomes. Things are all the other way. This is a fact which throws considerable doubt on the old belief that "Cinderella" was originally just a "sun-myth"—that the heroine of our children's dreams represents the Dawn flying from the terrors of night before the all-glorious God of Day.

That idea belonged, of course, to the days when "sun-myths" were in fashion, and people found a solar emblem behind every bush. Nowadays, thanks to Sir James Frazer, "vegetation-myths" are, in their turn, all the rage. Probably nothing would be more possible than to find out some reason for connecting "Cinderella" with the "golden bough." The truth is, of course, that since these natural events are at the root of all our ideas of beauty—light and growth being essential to life itself—any story that has charmed the human mind is bound to bear some relation to them.

An Over-fond Father.

With "Cinderella," however, there is much more than this. There are details that cannot be explained save humanly—at any rate, I do not think so. Curiously enough, the things upon which most emphasis is laid in the more primitive versions are the very things which are mostly missed out in the "Cinderella" of pantomime. In a large number of the early stories, all the world over, the interest of "Cinderella" is, for instance, chiefly that of matrimonial fidelity on the part of her father. Cinderella is just like her dead mother, and the cause of her trouble is (though the idea would not be tolerated in a modern comedy) her father's desire to marry her, as being the only person who reminds him of her mother! Dreadful for these times; but with the early savage, how natural!

Then, again, one of the most popular points about the early stories is the befriending of "Cinders" by an animal—sometimes the cow she milked, sometimes a bird—into whom the spirit of her mother has entered. We get this to some extent in the version of the story that comes in Grimm's fairy tales, a version which is, to my mind, extremely beautiful, and still awaits treatment on the stage.

In this, it may be remembered, Cinderella—linked up with Cordelia in "King Lear"—surprises her father, when he promises each of his daughters gifts, by asking only for a twig of hazel. This she plants at her mother's grave, and it grows to be a tree. To its branches come the doves, who help the kitchen-drudge in the task her step-mother gives her of picking the millet from the ashes. It is one of these doves, too, or sometimes a crow, who warns the Prince at the finish of the falsity of the Ugly Sisters.

Curious Chiropody.

In nearly every early form of the story the Ugly Sisters cut their toes and heels to fit into the shoe, and are accepted for the time being, one after the other, as the Prince's bride, the trick being pointed out in each case by the bird's song from the tree, as the wedding procession passes. This part of the old story is very popular still in Scotland, where the peasants rejoice in the old rhyme:—

Nippit-feet and clippit-feet
Beside the King may ride;
But pretty-feet and fitty-feet
Behind the cauldron hide.

These are just a few of the things that have somehow or other fallen out of our present-day Cinderella stories. Yet they are very charming ideas in themselves, and there is no need for any attempt to jig-saw them into some elaborate theory of natural symbolism. As the old lady said of the story told in Shakespeare's Sonnets, "It is a very human story as it is; why spoil it with explanations?"

The Slipper.

With them all, however, the one almost universal essential is the slipper. It is this that marks "Cinderella" out from all the other stories of poverty enriched, and is the one part of the story that has never been explained away. The slipper is not always left behind in flight. There is one vigorous Norse version of the story in which Cinderella throws it at the Prince in self-defence. Quite a modern young person!

But what was the slipper made of? The popular cant just now is to pretend that it should be made of fur, the notion being that old Perrault, who in his "Contes du Temps Passé" gave Cinderella her name in the days of Louis XIV, made a mistake between "vair," or squirrel-skin, and the "verre," which the world has translated for ever, and quite correctly, into glass.

This is all very well, and one of those obvious possibilities that fascinate the would-be know-alls. The simple truth is, however, that Perrault himself, who was a learned Academician and master of style, might quite easily have written "vair," but undoubtedly wrote "verre," and must have known what he was doing.

Moreover, the slipper is of glass in a number of stories, German and otherwise, which had no dependence at all upon Perrault, and in which the language provided no cause for confusion. Quite apart from this, glass is palpably more suitable than fur would be to a shoe that could not stretch.

It is more suitable, also, as a fairy-product in a fairy-costume, the very idea of which was something strange and dazzling and impossible to a mere mortal. In all the older versions the slippers are made of something hard, gold or silver for preference. So I, for one, swear by the glass slipper, and entirely contemn the petty pedantry which strives to oust it from its shining pedestal!

Perrault's Part.

Another question which one is tempted to ask, and which may have been prompted by what I have already said, is as to why Perrault's Cinderella should have been chosen for the stage in preference to her cousin-heroines from elsewhere. Personally, I think the reason has been that Perrault—experienced courtier as he was at the most entirely worldly and cynical Court in history—was the first man to take away from the story the more awesome vestiges of the supernatural.

This was one reason, too, I take it, why all the eight stories which Perrault enshrined in his immortal "Tales of Mother Goose," are, almost in a block, at the head of both fairy and human candidates for stage popularity. Cinderella, Sleeping Beauty, Little Red Riding Hood, Bluebeard, Puss in Boots—who else (save, perhaps, Aladdin and Robinson Crusoe) has even challenged them? If only modern dramatists knew a good thing when they saw it, I fancy a good deal could be done even now with "Riquet of the Tuft," that delightful Perrault story of the clever but ugly Prince and stupid but beautiful Princess, who fell in love with each other, upon which the Prince became immediately handsome and the Princess immediately clever. We do not seem to have heard anything of it on the stage since the days of Banville and Planché.

With them all, even if wonderful things happen, Perrault gives them the purpose and flavour of solely human comedy. He never worried about any sun-and-moon symbolism. To him, "Cinderella" was just a bright social parable. He gave to it the glittering background of King Louis's Court, which he knew so well, and he made Versailles a kind of fairy-ideal in perpetuity. The Prince's ball was to him as purely human and social an affair as that of any modern heir-apparent.

The Fairy Godmother.

It is a remarkable thing that, although the very word "Fairy Godmother" has passed into every language of Europe, Perrault himself never suggests that she was the kind of Fairy Godmother we make her out to be, with a sparkling dress and star at her forehead. She is simply Cinderella's godmother, who happened to be "fée"—that is to say, capable of bringing magical things to pass.

As a matter of fact, Perrault's point of view—and the point of view, when all is said and done, of everyone who reads the story or sees it on the stage to-day—is set down with exquisite succinctness in the two "morals" which he appended to his telling of the story. In one of them he tells us that the fairies' gift to Cinderella was really nothing more supernatural than the magic quality known as "grace."

"This it was—and nothing less—
Cinderella's fairy dress!
And if you would learn the way
How to get that gift to-day—
How to point the golden dart
That shall pierce the Prince's heart—
Ladies, you have but to be
Just as kind and sweet as she!"

His other moral, that all the virtues together are of little use unless one has a "friend at court," is worldlier still, but certainly not less true.

When Mother Goose Arrived.

Under these circumstances, it is small wonder that Perrault's Cinderella—although not nearly so imaginative as some others—has "held the stage" ever since the story came within the range of pantomime. It is difficult to light upon the first actual use of the Cinderella story for what used to be called the "introduction" to the then all-important harlequinade. Enough that the earliest Cinderella pantomime—or "pantomime spectacle," as it was called—which is recorded as having made its appearance at Drury Lane was in 1804, just two years before the triumph of Grimaldi in Dibdin's "Mother Goose" at Covent Garden, which was to clinch the pantomime tradition for just a century to come.

The arrival of "Mother Goose" is worth special reference in this connection. Quite apart from Grimaldi's genius as Clown, its introduction of nursery-lore into pantomime was an event very comparable, in its own way, to the "Beggar's Opera's" flouting of the worn-out Italianate conventions of opera with honest English jollity and balladry. Of course, spectacular pantomime had thriven at Covent Garden for something like fifty years. But Rich's spectacular pantomimes, and those that immediately followed, had nearly all of them classic or romantic subjects. "Mars and Venus," "Orpheus and Eurydice," "Cupid and Bacchus," "The Rape of Proserpine," "Jupiter and Europa"—these are themes that would at least be voted by any modern pantomime producer as alien to the whole spirit of "children's pantomime" as we know it. Even "Harlequin Sorcerer," "Harlequin Amulet," "Harlequin Dr. Faustus," not to mention "Harlequin's Museum," were necessarily centred round the lozenged and batted figure that is making his appeal, almost as a stranger, to present-day audiences at the Empire. No wonder "Mother Goose" made £20,000 for "Jupiter" Harris, who, as so often happens, had expected complete failure!

As a matter of fact, the first fairy story to assert itself for its own sake in any London theatre was "Aladdin," which was dramatised and produced as a Covent Garden pantomime by O'Keeffe and Shield in 1788. "Cinderella" did not make her presence known at Govent Garden until many years after her earliest bow at Drury Lane.

Rossini.

In the meantime, the greatest theatrical event in all Cinderella's life had happened in the choice of her by Rossini as the subject of his famous opera, "La Cenerentula," which probably did more than anything else to set the tide of fashion in her favour, whether for pantomime or otherwise. It is well to remember that when Rossini consented to write a Cinderella opera, he expressly demanded that all the supernatural elements should be omitted—largely because the Italian stage of his time could not afford the mechanism to achieve anything of that kind to his satisfaction. It was duly produced at Rome during the Carnival of 1817, was an immense success, and has been regarded ever since as one of Rossini's best operas. It was adapted into English by Lacy, and produced at Covent Garden in 1830, with Miss Paton in the title part, and in New York the following year, and burlesqued by Tom Taylor and Albert Smith at the Lyceum fourteen years after.

So far as pantomime, strictly so-called, is concerned, present-day reminiscences really date back to the Cinderella pantomime written for Covent Garden in 1864 by E. L. Blanchard, and still remembered by many old playgoers. From that time forward, the example having been set, Cinderella has reigned unchallenged as easily the most popular pantomime heroine.

Among all other advantages that there are about her for pantomime purposes, she has remained quite unspoiled by her adventures in scenes that have often enough had no relation whatever to her true biography. Even in the vulgarest travesties of pantomime's worst days, I do not remember ever having seen—and I do not think anyone else remembers—a single instance of Cinderella herself being consciously degraded. Do what you like with Baron and Dame and Buttons; let the Fairy Prince be of what sex or weight he will—no vandal has been allowed to destroy our sympathy with the central character.

You Can't Spoil Cinderella.

Moreover, the story itself, even apart from her, is so simple and socially true as Perrault left it, that the most wildly comic scenes do not make it impossible. Even the impecunious Baron and Baroness whom Herbert Campbell and Dan Leno "classicised," though they might not some from fairyland or anywhere near it, were just the sort of people who would imagine the little changeling to be an encumbrance at their hearth. There is, too, something so happily unserious and natural about the ball itself, and Cinderella's ambition to appear at her best there, that helps enormously—so different from really dreadful proceedings like those in "The Babes in the Wood" or impossible events like the awakening of the Sleeping Beauty. The ball, too, has adapted itself with perfect ease to every change of fashion. It has seen minuet disappear, the waltz come and go—or, at any rate, fall from its high estate—but finds the fox-trot as true for all purposes as anything else.

Genée's Cinderella.

Apart from pantomime—one might almost say including pantomime—the most beautiful telling of the story of Cinderella on the stage within memory remains for many of us that of the Empire ballet of 1906, in which Miss Adeline Genée danced so exquisitely with her broomstick, and the entirely English artist who chose to call himself Wilhelm designed a Watteau setting and costume the charm of which our most-admired neo-Georgians have certainly not excelled.

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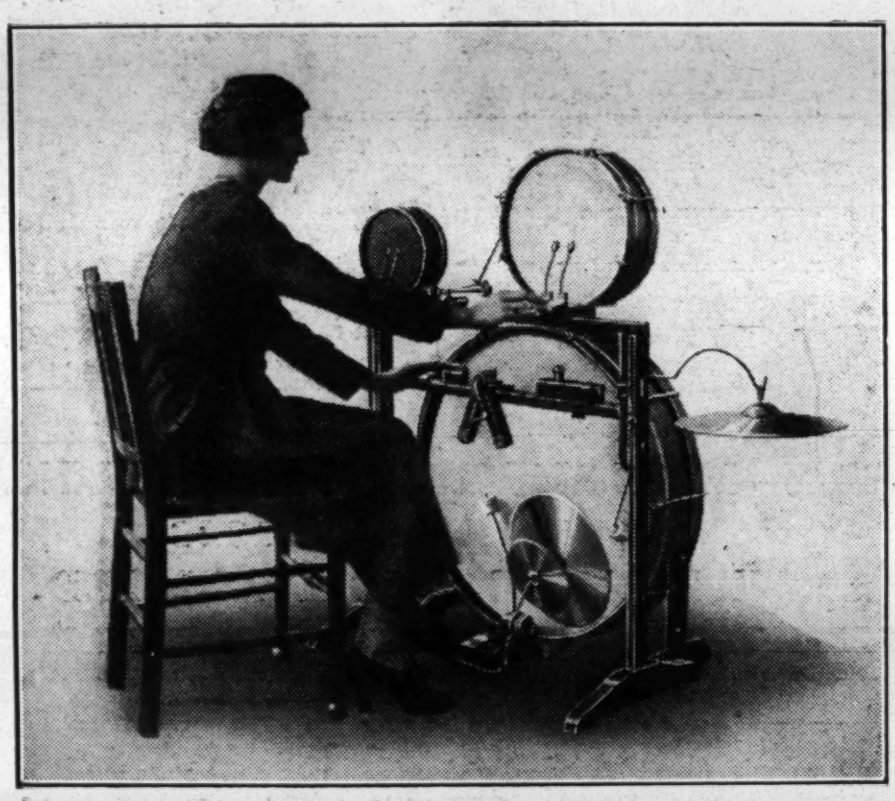

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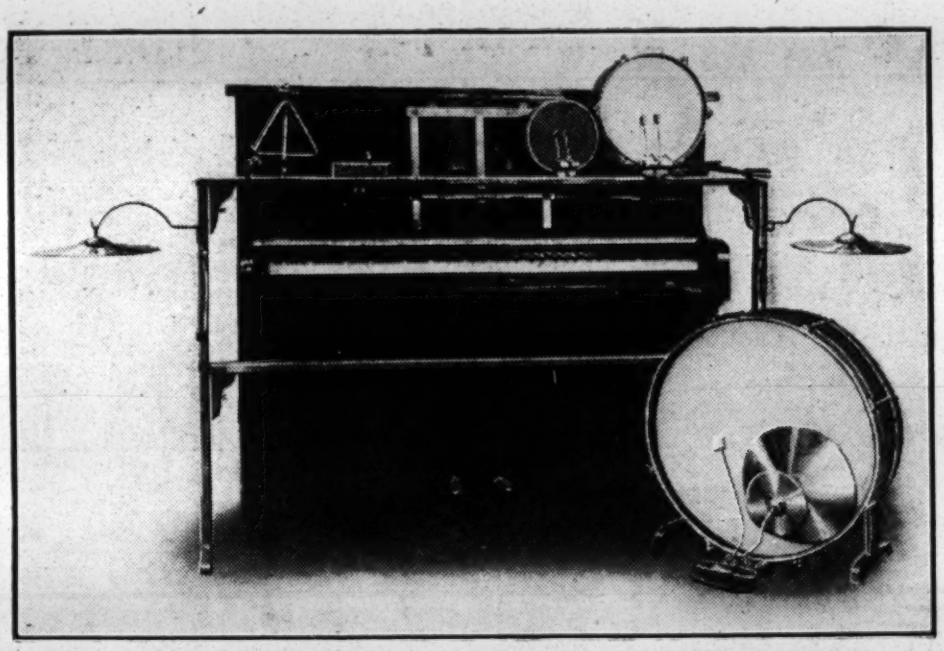

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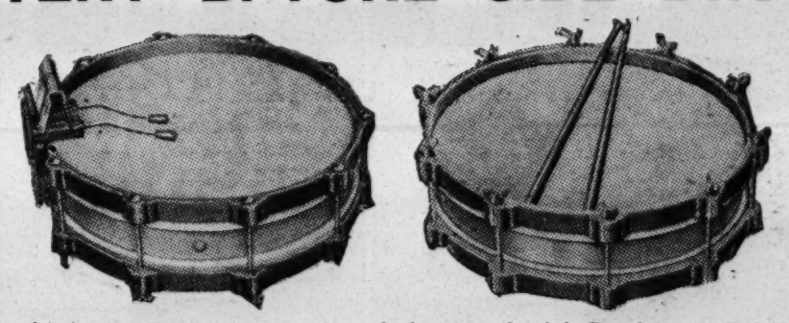
DRUMMERS,  ATTENTION !

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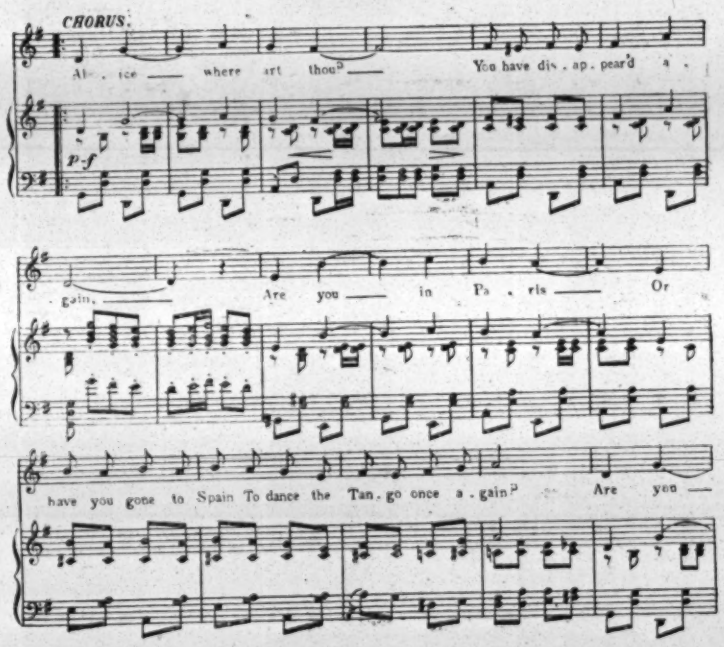

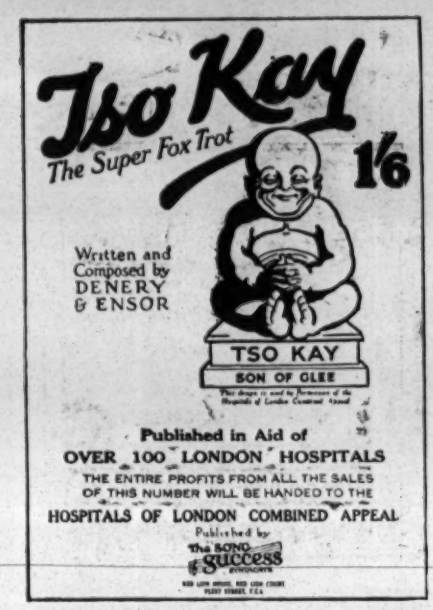

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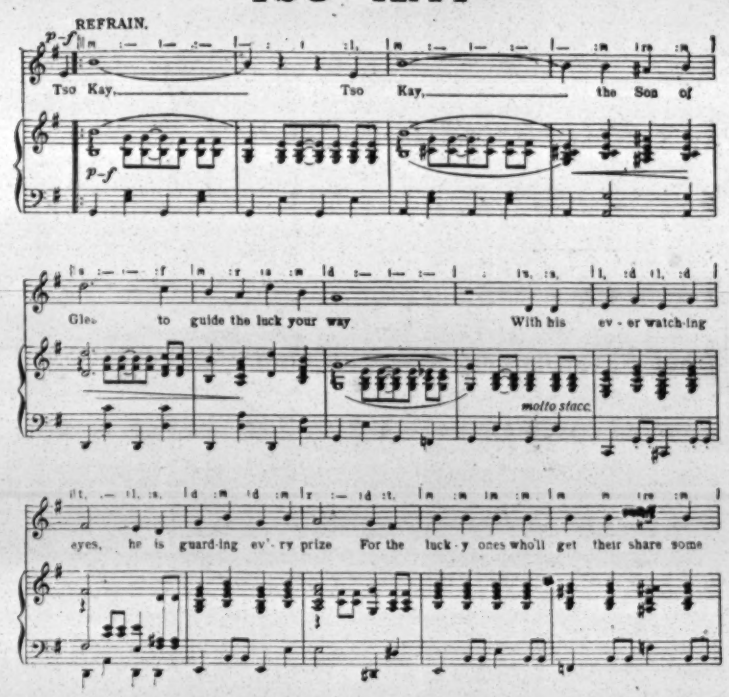

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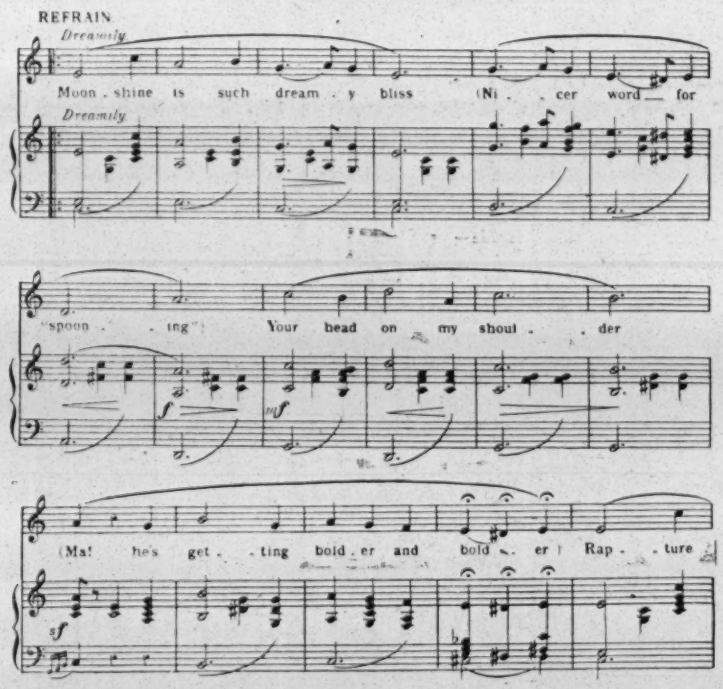

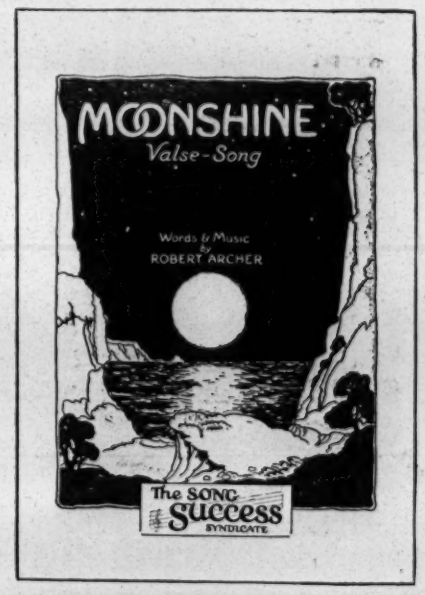

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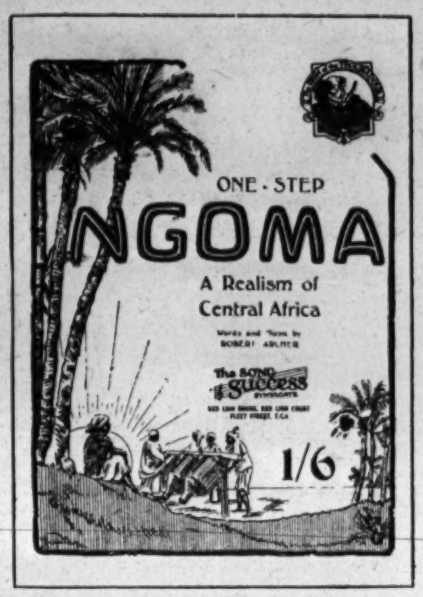

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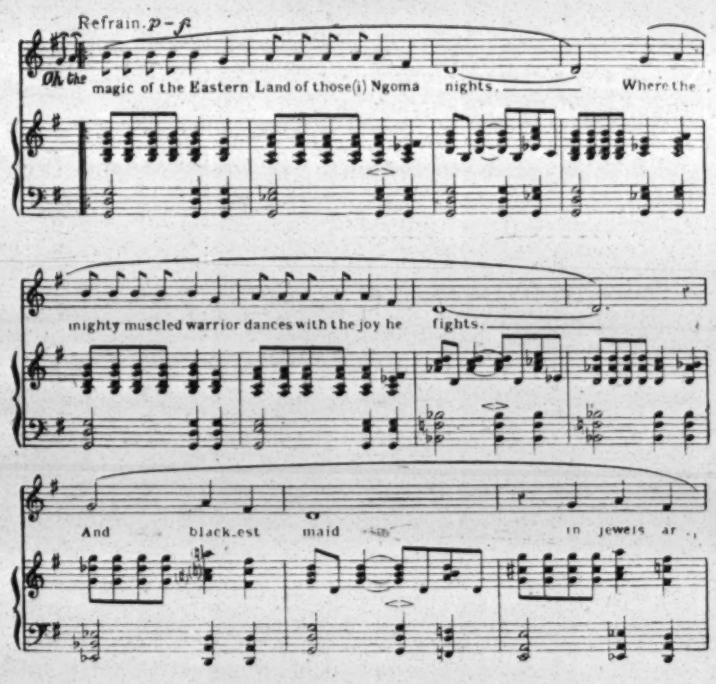

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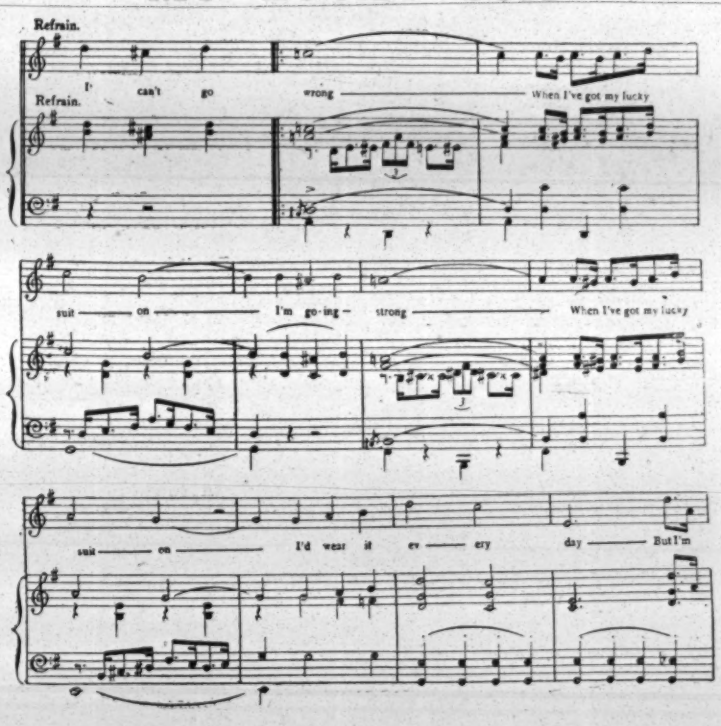

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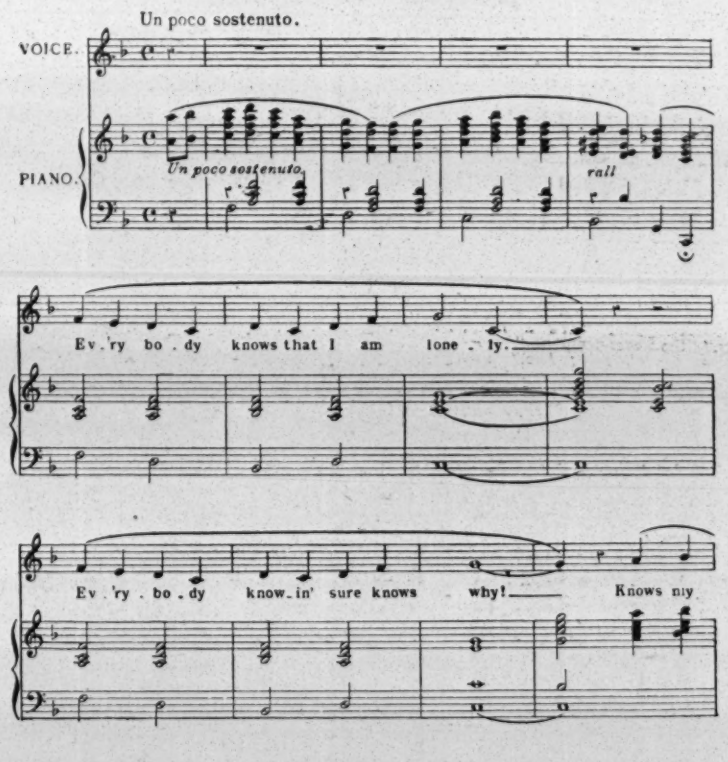

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PANTOMIMES WILL NEVER DIE.

NOR WILL THEY FADE AWAY.

By STANLEY LUPINO.

I have played Buttons three times, time went on, and conditions altered. Once at Drury Lane, next at Cardiff, the clown could not be of interest to and now at the London Hippodrome, the children—unless a new sort of Buttons is a really beautiful part. He clown appeared, and that has been always gets the sympathy of the child- very infrequent.

ren. He shows them that though he may be very poor he ought not to be, and he makes them very happy all through the show. And as Buttons an artist gets plenty of scope as a rule. I like the part because he does not have to put on a terrific amount of make-up. He can have a clean make-up if he likes. People do not care so much nowadays about baggy-trousered and red-nosed comedians. The more natural they are, the better they are; and one is given a chance to be natural.

I also think that "Cinderella" is the favourite pantomime of the children. It certainly is the prettiest and most fairy-like.

Some people have the impertinence to say that pantomimes are dead. If they are dead, would 150 producers of this year's pantomimes risk their money? I do not think so. Of course pantomimes, like every other production, must be done beautifully and artistically, and have the fairy-tale touch about them, otherwise they cannot be successful. They must be different from revues. Although these fairy-tales are as old as the hills, you must introduce new methods and continuously bring them up to date. That is why the clown and harliquinade have been relegated to the end of the pantomime.

The clown is dying out. Why? Because he does not introduce new methods. Grimaldi was the first clown, and his makeup has never been improved upon. He was the Charlie Chaplin of his days. The early clowns wore eccentric wigs with three points, and powdered their faces white and put on little patches of colour. This Grimaldi burlesqued by putting black patches on a dead-white face.

Charlie Chaplin to-day is burlesquing our mode of dress to-day as Grimaldi did of the clowns in his days. That is why he is a modern "clown."

Clowns are dying out because comedians are more modern in their work.

[Photo, Stage Photo Co.

They wore little short trousers which came out at the sides. Grimaldi made his a burlesque of that style by having short trousers and frills, with an eccentric collar of red and black.

In those days clowns wore "clocks" upon their stockings, and instead he had a white tie with great big "clocks" and red and black round it, and eccentric sleeves in red and black. He "burlesqued his time." Therefore, as and they do all the things clowns used to do without wearing their make-up.

Pantomimes are always supposed to be dying every seven years, the reason being that a new generation comes along, and the boy of 14 who used to enjoy the pantomime takes a bigger interest, perhaps in revues.

Pantomimes will never die out in England. Nor will they fade away. It is pidle to say they will.

PROVINCIAL PANTOMIMES.

"CRUSOE" AT ASHTON.

Mr. Chas. Revill's Christmas production is "Robinson Crusoe," as seasonable an attraction as any hitherto staged at Ashton-under-Lyne. Miss Rosalie Jacob, the smart and dapper Crusoe, has a breezy style and a good stage presence; Miss Viola Williams, as Polly Perkins, the principal girl, sings and dances well; Mr. Charlie Sydney, as Dame Crusoe, affords much laughter as a masculine female; Billy Crusoe finds an amusing representative in Mr. Leonard Nevile; Mr. Syd Munroe, as Will Atkins, is the real "villain" of the piece. Man Friday is made a prominent black figure by Mr. Russel Bradlow; Miss Molly West is the Good Fairy. Other parts are in capable hands, careful portrayals being given by Misses Nelly Minshall (Tom Bowling, Crusoe's mate), Grace Graham (Susan Sweet), Gertrude May (Lieut. Sprite), Phyllis Hibbert (Margery), Gwinne Williams (King Coffey), Sue Dinah (Princess Nicey-Picey). Mr. Geo. Godfrey is a good Father Neptune. The chorus is a fine one, and expert dancers are seen in the Four Broadway Girls and the Six Rosebuds.

"WHITTINGTON" AT BRIGHTON.

Mr. Andrew Melville's first Christmas pantomime, "Dick Whittington and His Cat," by Andrew Emm, produced at the Grand on Boxing Day, is a splendid show, and quite one of the very best ever seen at the popular North-road house. He has catered for the best class of audience, and full houses have been shewing their appreciation daily. There are twelve wonderful scenes, with a good old-fashioned harlequinade, and not a dull moment is experienced during the wanderings of the famous Dick and his devoted cat, the familiar story being illustrated by some beautiful scenery of striking picturesqueness. The piece opens with Ye Olde Belfry in Ye Olde Bow Church, followed by In the Vicinity of Fitzwarren's Shop in the Chepe, and Highgate Hill, while The London Docks and the seascapes are all deserving of mention. As a whole, the company is one of notable excellence, and together they present a capital show. Miss Dorothy Moody is a really charming Dick, and won unstinted applause. She gave delightful renderings of "It's a Long, Long Way," the ever-popular "Moonlight," "Memories of Long Ago," and several well-sung duets with Alice, which part was cleverly played by Miss Isobel Dorothy. These included the humorous "All She'd Say Was 'Um Haa,'" and "Yoo-Hoo." Encores quickly followed both solos and duets. Miss Dorothy's solo songs included "Granny" and "Not at Home to Anybody," and she was most successful with them. One of the best bits of work in the show was the clever performance of Mr. Ally Alberta, as Tommy, the cat. He scored a big success. Mr. Harry Cook was amusing as Sarah, the cook; and Wilkie and Salty, the two apprentices, also elicited roars of laughter, as impersonated by Messrs. Fred Maple and Bert Burnell. One of the hits of the pantomime was the popular melody of "The Sheik," which song gave Miss Lillian French, the Princess, a fine opportunity of using her charming voice to advantage. Mr. Billy Camp as Idle Jack gave a capital "football" medley song; and Mr. Charles Carte as Alderman Fitzwarren, proved himself to be a capable artist. Miss Dolly Mewse and Miss Kitty Doherty are charming Fairies, and with other inhabitants of Fairyland, dance with grace and abandon, to the delight of everyone. Mr. Harry Singer as the Demon King gave a clever performance. The concerted numbers are all good, notably "Hello! Old What's a Name," and "Happy"; and Mr. Harry Cook adds to his reputation with his song, "What D'yer Think o' That?" The final scenes are highly spectacular, and include The Strange Land, The Emperor's Palace, and Cheapside in 1420. They do great credit to the artists, Messrs. McCleery, A. K. Brown and assistants. Others who help in the general success are Mr. Harry Aynsleigh as the terrible Rat King; Mr. Ernest A. Plumpton as the Emperor; Miss Dolly Clifford as Rosabelle; and Lottie Stone's Troupe of Dancers. Following the final scene a screamingly funny harlequinade was given by Mr. Fred May, clown; Mr. Laurie Thompson, Pantaloon; Mr. Walter Vincent, Harlequin; Miss Agnes Courtly, Columbine; and Mr. Harry Wimpenny, Policeman.

"JACK" AT BRIGHTON.

Written and presented by Tom Vernon, produced by Harry Curwen. Tom Vernon is for the fourth time delighting both young and old who patronise the Palace Pier Theatre with his first-rate pantomime, "Jack and the Beanstalk." The popular story is presented in most attractive form, in ten scenes, prefaced by a prologue. The scenes include The Village Fair, The Demon Butcher's Shop, Widow Dimity's Kitchen, Beanland and Cloudland, both the last two being full of artistic merit. After the interval two remarkably clever scenes follow, The Giant's Kitchen and On Top of the Giant's Table. The Aeroplane Station and the King's Palace are notable scenes, especially the latter, which is quite a triumph of scenic art. Mr. Jimmy Jewel, as Muffins, the Widow's man-of-all-work, quickly becomes a favourite with his audience. He plays no small part in the show's success. The French Troupe appear in a very exacting stilt turn. Two of their number impersonate the Giant's Cat and the Giant's Dog. The leading lady, Miss Ella Escoe, is all that a dashing Jack should be, and she sings in truly melodious fashion "Whoops-a-Daisy," "Little Mary Jane," "Wherever You Wander," and with Miss Mona Marsh, the attractive Princess Pearl, gives the catchy duet "A Cute Little Love Nest." Miss Marsh is responsible for many charming solo numbers, amongst them being "Some Day You'll Be Calling For Me and I'll Not Be There," "Ten Little Fingers," and the "Mississippi Honeymoon." Both these artists charmed everybody, and were repeatedly recalled. The Fairy Moonbeam is a bewitching little lady in the person of Miss Marjorie Betts, and she scored with her pretty song, "Waiting." Mr. Charles Tempest, as Jack's mother, caused much merriment; his "Laughing Song" set the whole theatre laughing; while Muffins was also an able vocalist, and introduced the true vein of humour into "One, Two, Buckle My Shoe," "The Black Sheep of the Family," and his funny boxing medley. Others deserving of mention ar Miss Vera de Vere, the King's Secretary, and Miss Vi Leslie, as the sprightly Barmaid at the "Cow and Cucumber," and Mr. Gerald Knott as the terrible Giant Gobble. Mlle. Rosine danced with lightness and grace, and Messrs. Jack Brady and Jack Foster were two veritable "bad boys," who kept the fun going. Mr. Charles French is to be congratulated upon his appearances as the cow, Margerina, also Mr. Charles Denman as King Knackbrains. Mr. James Sales' orchestra contributed some charming music.

"ALADDIN" AT CANNOCK.

Mr. Charles Seymour's pantomime, "Aladdin," was produced on Boxing Day at the Hippodrome, Cannock. This is the second successive year that a pantomime produced by Mr. Fred Morley has been staged here. The book—by Fred Morley—follows the traditional story of the wonderful lamp, and the culminating scene, The Palace in Africa, forms an effective and artistic round-off to the seven adequately staged scenes. Other notable scenes are Pekin, The Cave of Jewels, and Widow Twankey's Laundry.

Miss Dorothea Vernon is an ideal Aladdin, infusing the required amount of "go" into the title-rôle. Her principal songs, given in good voice, are "Hello, Old What's-a-Name!" and "Watching and Waiting," which evoke much applause. Miss Volna Jesney is very happily chosen for the part of Princess So-Shi, and her songs, "Who's the Girl?" and "Yoo-Hoo," are well received. A big share of honours goes to Mr. Fred Morley for his fine impersonation of Widow Twankey. He has a rich fund of humour, funny without being vulgar, and his songs, "Are You Working? No, Are You?", and "What D'ye Think o' That?" find a ready response from the audience.

Two capable artists fill the rôles of Abanazar and the Emperor in Mr. Fred Erick and Mr. Ernie Shannon respectively, the topical songs of the former, "Beaver" and "Wisdom," being especially enjoyed. Lover and Lever, besides lending excellent support all through—the former as Wun Lung and the latter as the Geni of the Ring, and in the numbers "Julius" and "Star of Eve"—excelled themselves in their special contribution, a comedy act with chairs and a table. Other parts are filled by Miss Vera Kerr, Miss Freda Rolyat, and Miss Peggy Pearce.

"SINBAD" AT CARDIFF.

With a charming couple as principal boy and girl, a trio of excellent comedians, beautiful scenery and tasteful dresses, Mr. Robert Redford can be congratulated on a tip-top production at the New Theatre, which he describes as "The Home of Pantomime." "Sinbad the Sailor" is the theme adopted by Mr. Robert Redford this time, and, as written by Mr. R. C. Oldham, the story proves as popular as ever. As scene after scene is so cleverly presented, closely following the story, grown-ups and children alike find not a single moment flagging, and three-and-a-half hours speed merrily along. The Quayside, Diamond Valley, The Grotto, Slave Market and Palace scenes are the outstanding sets.

Miss Stephanie Stephens as Sinbad is making her first appearance in pantomime at Cardiff, but was only recently the centre of admiration there in the musical play "Mary," and her reappearance is specially welcome. She has several successful numbers, principally "Bimini Bay," "Homeward Bound," and "Dapper Dan," all rendered in a most bewitching style. Miss Cora Goffin is principal girl, Blossom, and a more sweet, dainty little actress it would be impossible to imagine. "If Winter Comes" and "Oh, Baby" are given in a particularly captivating manner, and the success of the production is largely due to her individual efforts. Mr. Billy Danvers, as Tinbad, is a comedian of outstanding merit and a powerful acquisition to the cast, with his amusing antics and ludicrous sayings, and laughter is the rule whenever he is on the stage. Mr. Bernard Ansell, as Mrs. Sinbad, is another comedian of first rank, and his impersonation of the dame will not be readily forgotten. Mr. Fred A. Leslie as Captain Monsoon is to be congratulated on a valuable contribution to the merry-making. Mr. Clifford Morgan, as King Mihrage, with his fine baritone voice, is very successful. "Caravan" is given in a capital style, while as a contrast "Shufflin' Along" is also rendered by Mr. Morgan. Miss Gwen Mannering is second boy. Yusaan, with her hair specially bobbed for the part, she looks particularly well; "Dear Love, My Love" is her chief number. Miss Peggy Rhodes scores as Princess Beda, rendering "April Showers" and "One Golden Hour of Deams" very sweetly. Mr. H. M. Burnaby as Skira, Mr. Frank Lilliput as the Little Old Man of the Sea, Miss Leila Mackenzie as Fairy Coraline, and Mr. George Curzon as Davy Jones are all capable exponents of their respective parts, and help towards the general success. Miss Ella Wilmer's Juveniles dance charmingly, and are one of the features of the show. The music has been arranged by Mr. Knight Pearce, Mr. Stanley Wade being responsible for the production.

"ALADDIN" AT CHATHAM.

The popularity of the story of "Aladdin and the wonderful Lamp" is shown by the delighted audiences at the Empire to witness the pantomime which Leon Salberg has put on there. The production is on a most lavish scale, and the scenery and dresses are all that could be wished. In Cissie Thompson is seen a very charming Aladdin, who soon finds favour with the audience, and receives vociferous applause for her singing of a pretty number, "Chinese Love," and later on "Shufflin' Along." Princess Sweetee is charmingly portrayed by Blanche Pearl, a delightfully versatile artist who sings "Hiawatha's Melody of Love" in pleasing style, while a special number written by Reg Cooper and David Cochran, entitled "Chinky Lullaby," is easily the prettiest item in the show. Comedy is well in evidence, and Harry Barrett as Wishee deserves the applause he receives. His numbers include "Are You Working?" and "Pudding," while his duet, "Cute Little Love Nest," with the Princess, is everything that could be desired. Another duo of comedy merchants who cause much merriment are Selig and Hart as Yu-Pay and Not I, while Jack Warman as Abanazar, and Harry Emerie as Mrs. Twankey both receive a warm welcome, the former singing an excellent parody song on "Sally." A charming item is provided by The Fausettes in a duet, entitled "Angel Child," and a pretty dance. The remaining members of the cast and the chorus work hard to make a success of a first-rate entertainment.

The book is by Reg Cooper, who has been responsible for the whole production, including the scenery. The music and costumes are the work of David Cochran, and the orchestra are capably controlled by Mr. R. C. Howick. The whole is under the direct supervision of Leon Salberg, who is to be congratulated on the excellence of the performance. Mr. Syd. Dayman works indefatigably as stage manager.

"CINDERELLA" AT CHATHAM.

This year was the first occasion that the Theatre Royal has had a pantomime production of its own, and "Cinderella," written and produced by N. Carter Staughter, has proved not only an enormous success, but an absolute triumph for this popular author-actor-manager-producer, to whom the highest compliments can be paid. The choice of Maime Diamond to fill the role of Prince Perrico was an admirable one. She is a bright and delightfully debonair artist, and has a decidedly good voice, which she uses to advantage in her song, "Wherever You Are, Dear." Another artist who is fully alive to the heavy calls on her capabilities is Jennie Robbins as Dandini. She is always graceful, an artistic dancer, and puts plenty of life in her songs "Charles," "Shufflin' Along," and "The Sheik," in which she introduces a dance accompanied by a real Hindu child. Cinderella is charmingly portrayed by Miss Monica Daly, who is a clever artist, and works hard. Her song, "Teasing," is delightful, and her banjo playing proves very popular. Dudley and Stafford, in the respective parts of Baron Oughabitt and Buttons, put in plenty of good comedy, the latter doing yeoman service with Cinders, and also singing "Father's Name is Brown," to the accompaniment of considerable laughter. As the Broker's Men, Clarke and Ritchie are irresistably funny, especially in their speciality act with the mysterious Mr. Nobody. Their eccentric dancing and songs, "Lump of Sugar" and "Save a Little Sunshine," make them big favourites, especially with the juveniles. The Baron's daughters are in the good hands of Stan. Brereton and Oliver Rogers, both of whom are responsible for much merriment. Gerrard's Performing Dogs receive well-merited applause for their speciality act. A delightful feature is the dancing by Jennie Robbin's Eight Shimmie Dots, and the Butterfly Ballet, in which Audrey Willis does justice to a pretty song, "Gay Butterfly." Miss Gwenneth Williams is a dainty solo dancer. A word of praise is also due to the chorus. The dresses and scenery are beautiful, those calling for special praise being the Transformation Scene to The Garden of Flowers, where Cinderella departs for the ball in an illuminated coach drawn by four white ponies, and the gorgeous setting of the Palace of Delights.

"PETER WILKINS" AT DUNDEE.

"Peter Wilkins" was produced at the King's Theatre, Dundee, on Christmas Day, and was accorded a hearty reception by two packed houses. Mr. Harry McKelvie has produced the pantomime for the Bros. Hanaway. The music, which is unusually bright and tuneful, has been specially arranged and orchestrated by Mr. Frank Waller, and includes all the latest successes, by permission of Messrs. Feldman, Francis and Day, Lawrence Wright, and Darewski. The pantomime is played in 10 scenes, all of which are masterpieces of the scenic-painters' art.

The rôle of principal boy is filled by Miss Vera Elmore, who makes a vivacious and sprightly Peter Wilkins. She is possessed of an excellent voice, which she uses with good effect in her songs. Her dashing style, clever acting, and charming rendering of her numbers stamp her as an artist of exceptional talent. A delightful Margery is found in Miss Doris Vi Driscoll.

The Bros. Hanaway are the principal fun providers, and all through the pantomime they keep the audience in fits of unrestrained merriment. Their business is distinctly new, and whether it be as broker's men, Emperors of Morocco, sign-writers, or sportsmen, they are diverting in the extreme. The Sisters Lawson looked well, and acted nicely their respective parts of Ronnie and Jeannie. As Sally, a maid of all work and no ambition, Miss May Garry infused a deal of clever comedy into her part, and scored a big hit with an appropriate number in the Highland Glen scene; Miss Edith King made a handsome and pleasing Fairy; Miss May Castell a sprightly Mischief; and Miss Gladys Shorn a delightful Spirit of the Dance. Mr. Hugh Maybury as the Widow, Mr. Alex. Camm as the Baron, Mr. Jack Cranston as Captain Cutter, and Mr. Lauri Hennessy as Solly were all very entertaining. The specialities include Pipe-Major Deans and his Eight Kilty Lasses, with bagpipes and drums, who move smartly and make a charming picture in one of the big scenes, and Madam Verona's Ten Little Gems, a nimble-toed and charming group of dancers, who were warm favourites throughout the evening. Special praise must be awarded the chorus

The Pick of The PANTOMIMES

"THE QUEEN OF HEARTS" at GLASGOW

New Year's Greetings to Everybody from the well-known Artistes who contribute to the success and merriment of the delightful "Wylie-Tate" Production at the Alhambra

MONA VIVIAN *Photo by Nacana*

LUPINO LANE *Photo by Fielding*

PEGGY WYNNE *Photo by N. S. Kay*

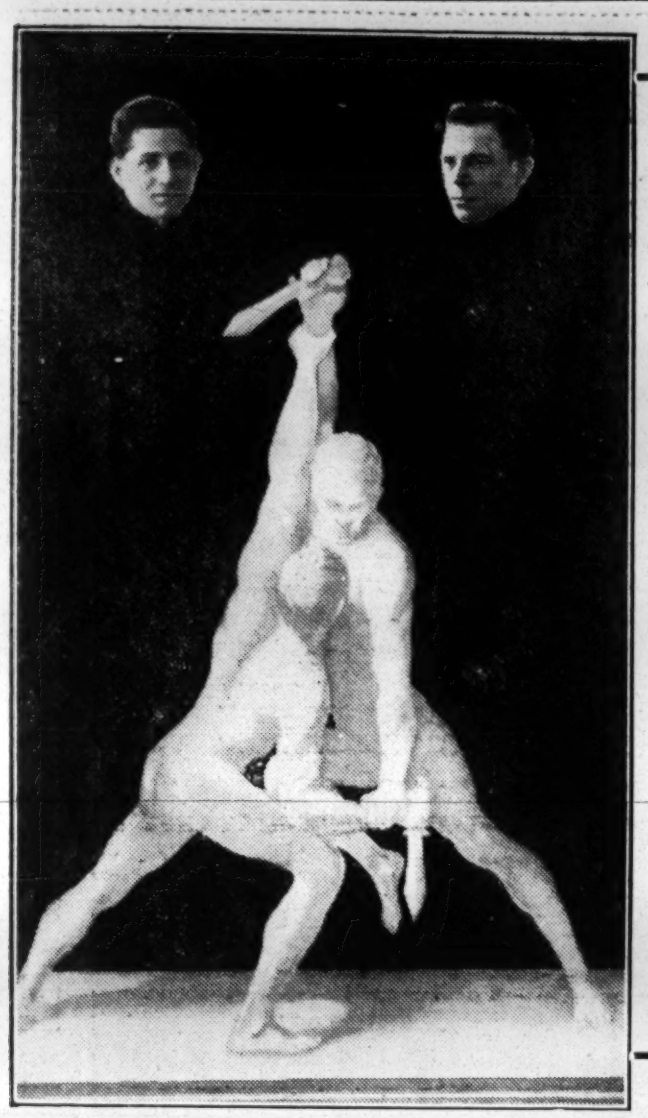
NINA LYN *Photo by Edwin Neame*

A. W. BASKCOMB

CHARLES STONE *Photo by Dobson*

BROTHERS GRIFFITHS and MISS LUTIE

RITA ZALMANI *Photo by Marcia Stein*



THE
FLEMINGS
wish to extend their
HEARTY GREETINGS
to all friends here and
:: America ::

Appeared at Royal Command Performance
at London Hippodrome, December 10th, 1922.

Represented by WALTER BENTLEY

FROM THE WINGS.

By THE STAGE CAT.

Edited by ELISABETH FAGAN.

CHAPTER XII.

Sir Herbert Tree — Tact — A Very Gallant Gentleman — A Week-end Party — And a Clever Actress — God Bless Curzon.

Probably more good stories are told about Herbert Beerbohm Tree than about any other modern actor. The following, the genuineness of which I can personally vouch for, may not be universally known. We were rehearsing at His Majesty's a play, in which a peal of bells had to be rung. When tried, the bells were not quite in tune, and Mr. Tree jumped to his feet, with his hands over his ears, and with a wail cried, "Oh, my God! Can't we have bells that are bells? Those bells are like eczema: they get under the skin."

Another time, speaking of an "Odol" beauty—just then, every actress who possessed good teeth was being photographed in a smile—Mr. Tree said:

"That woman frightens me—take her away—her smile is like shingles—half an inch off eternity." He alluded, of course, to the old superstition that if shingles meet round the patient's waist they are fatal.

Once Mr. Tree was rehearsing with a very important leading lady, who had one fault: she would say, "She sor-r——," "I sor-r——," "You sor-r." Sir Herbert writhed under this for some time, but at last he could stand it no longer. He gently drew her aside and murmured:

"Forgive me for mentioning it, dear Miss ——, but we don't pronounce the 'r' in saw nowadays."

Tree's Kind Heart.

Perhaps, the recollection of Sir Herbert Tree's wit is a little obscured for me by the remembrance of his kind heart. My most treasured remembrance of him is just this: I was invited to one of his famous lunch parties in the Dome. It was a large party, to meet some foreign author, and our host's chef excelled himself. But, unfortunately for myself, I was in no mood for enjoyment. I was feeling hurt and sore, for something had wounded me very much. Sir Herbert knew this, and he went out of his way to cheer me up, trying his best to explain away the unkind thing. His was the act of a gallant gentleman. I like to remember it.

Rudolf Besier tells this story: "After a delightful evening spent with Tree in the Dome, finishing off in the small hours at the Garrick Club, while we stood on the steps together, waiting for our taxis, Tree put his arm affectionately round my shoulder and said, 'My dear fellow, I don't know when I shall be able to produce that play of yours.'

"'But you haven't got a play of mine, Sir Herbert,' was my astonished reply.

"'Oh? Thank God——' And Tree disappeared into his taxi.

"And that was the last time I ever saw him," is the regretful end of the tale.

A very special charity matinée was once given at the St. James's. Mr. Tree (not yet knighted) came with the others to help in the good work. He was doing a scene out of one of his own productions, in which—as a King—he walked about a garden and cut off the heads of tall flowers with a tall sword. Mr. Tree, of course, brought his own prompter with him; he was a nervous little man. Tree's prompter always was nervous; the post was no sinecure! The stage manager refused to be hurried; he had managed the smoothly running, hitchless mechanism of the St. James's stage for years, and a scene for another actor, however distinguished, was not going to be allowed to worry him.

A Quick Curtain.

"It's a quick curtain, you understand," said the nervous prompter; "a very, very quick curtain——"

"That's all right," was the stolid reply; "I'll see to it. All you have to do is to tell me a minute before the end of the scene, so that I can give the warning signal, and say 'now' when you want the curtain, and it'll be down in one second. Don't you worry."

So the scene went on—and on—while Mr. Tree wandered about the stage, slowly soliloquising. The prompter kept his eyes glued to his book, and the stage manager stood by, with his hand ready to turn on the blue light, which would signal "ready" to the men above. At last, the prompter threw up one hand.

"Warn," he said, and on went the blue signal."

"All right?" queried the prompter, his eyes never leaving the book.

"Right," was the reply.

"Quick curtain, you know."

"Right."

"Quick as you can make it."

"All right." The manager was getting a little cross.

"Are you ready" came the question after another minute.

There was no reply, this time; the manager merely waited.

"Now," said the prompter, "there is only one more speech."

But the end of his remark came too late. "Now" had been spoken, and down with a whizz came the curtain, leaving Mr. Tree—his last lines unsaid—standing in astonishment in the middle of the stage.

Vociferous applause from the audience. Up went the curtain, down and up again—and again, for four or five calls. Tree all the while standing amazed and puzzled, and taking no notice of the plaudits. At last, the curtain was allowed to remain down: the prompter threw away his book and fled from the theatre, the stage manager hurried to Mr. Tree, to apologise and explain, and Sir George himself came round from his box in front to join him.

"Most unfortunate—most unfortunate!" was all that Tree said, and walked away hurt—but dignified.

Of course, the stage manager got a "wigging" from the Chief then, but at the end a twinkle came into Sir George's eye, a smile to one corner of his mouth.

Humorous Alexander.

"At least there is one man in the theatre who knows when he has had enough," he said.

I was never fortunate enough to be a member of Sir George Alexander's company, but years afterwards I was a guest at the same country house, a house which was quite celebrated for its delightful week-end parties, and found him a charming fellow-guest, with a delightful sense of humour. On the Saturday afternoon, soon after our arrival, I went into the library and found Sir George poring over the visitors' book. He looked at me with a laugh.

"I am just seeing," he said, "if we have been asked to a 'scrum' party, or if it is the real thing."

I am sure it must have been the real thing.

The only other guest connected with the stage on that occasion was a very pretty, very charming young actress, and as Sir George was shortly putting on a new play, the leading girl's part in which was not yet cast, we rather suspected our delightful hostess, one of the kindest women living, of wanting to do a good turn to the young actress by inviting her to meet the distinguished manager. We kept our eyes, therefore, interestedly open, but although they were placed next to each other at dinner, beyond a pretty, shy deference and an upward look under long, long lashes, when spoken to, the actress took no notice of the great man, and made no attempt to fascinate him; instead, she concentrated all her attention, all her charm of manner, mixed with just a tiny touch of flattery, upon—Lady Alexander—and—on the Monday morning, while we all waited for the motors to take us to the station, the engagement for the forthcoming production was made. Clever child! It was a most successful engagement, too.

Out with the 'Ound.

I cannot imagine Sir George, under any circumstances, as anything but dignified, and yet, can a man (or woman either, for that matter) look really dignified at the other end of a toy dog's lead? Sir George used to take their priceless Peke (to whom he was devoted) for its "good-night run" every night after the theatre. One night a drunken cabby in Pont-street called out to him:—

"'Ello, Georgie boy, tiking yer 'ound for a walk?"

"He's not mine," indignantly replied Sir George; "not mine—he's my wife's."

One of the company at St. James' told me an amusing story about the dress rehearsal of "Rupert of Hentzau," which play you may remember followed the "Prisoner of Zenda," but did not equal it in success. The theatre was filled with private friends of Sir George and Lady Alexander. It was almost as important an occasion as the first night. In the last scene Rupert lay dead upon a catafalque, while the Queen and all the ladies mourned around him. Of course, there was no necessity for the Chief to tire himself further after his evening's exertions by pretending to be a laid-out corpse, so his understudy, a young actor of the name of Hamilton, who bore some resemblance to Sir George, was to undertake the part of "Body," duly dressed in a duplicate uniform, the high boots and wig of Rupert. The catafalque was arranged so that the feet of the corpse were towards the footlights, and the face too far away and in too much shadow for any recognition of the change to be possible. But on this night of the dress rehearsal Sir George, standing in the wings ready to go on for his curtain call, was completely puzzled—"Was it possible?"—instead of the sound of sobbing came something that was suspiciously like tittering—not only from the mourning ladies on the stage—but—and more clearly, too—from the audience!

The soles of the boots of the dead hero on the catafalque, plainly to be seen by all, bore the unmistakable figures of 3/11, in white chalk. Sydney Brough had marked them in the dressing-room before the unsuspecting Hamilton had put them on!

"Rupert of Hentzau" was rather a difficult play to follow, especially if one had not seen "The Prisoner of Zenda" first, and in the provinces it met with a good many small *contretemps*.

At Plymouth one night, for instance, when Colonel Sapt (played by that fine old actor, W. H. Vernon) said, in one scene:—

"I'm damned if I understand it," a voice replied, "I'm damned if I do, either."

It was a dangerous line to have left in!

Another time, in a dark and mysterious scene, Vernon and Barrington-Foote, after long and silent searching, came upon the body of the King.

"The King is dead," Foote said solemnly (it was the time of the Boer War), and a little man in the pit, who until that moment had been sleeping peacefully, woke up, and, only catching those words, piped out:—

"I wish it was Krooger."

I once heard Mr. Fred Terry tell a story about a rehearsal during his management of the old Globe Theatre. They were rehearsing the last play that he and Miss Julia Neilson put on there—the last play, in fact, to be put on at the old house at all. It was called "The Heel of Achilles," known as "The 'eel of Axles" to all stage hands. Now Mr. Terry has very acute powers of hearing, and not perhaps very acute powers of memory in learning a new part. None of that wonderful family are what is called quick studies, I believe—certainly neither Ellen nor Marion were—so any noise on the stage while he was rehearsing put him off, and none of the company was allowed to stand about unnecessarily in the wings or at the back, or to speak above a whisper, when obliged by their business to be there.

Time to Have One.

They were rehearsing the last act of this play (a costume one), in which Mr. Terry had to die on the stage, and there was much difference of opinion between producer, author, manager, Miss Julia Neilson, and various other experts who had been invited to the rehearsal, as to the most effective way in which he could do so.

He sat in a high-backed chair, his head gently fallen to one side——

"Beautiful," said the critics, "but not quite realistic enough."

He threw his head back, turned up his eyes and dropped his jaw——

"Realistic, certainly, but too horrible."

And so it went on and on, Mr. Terry dying in every possible position and failing to give satisfaction in any, while two "walk on gentlemen," waiting in the wings to carry off his corpse, said to each other:

"There's time to have one——"

They had one—and returned to find Mr. Terry still dying.

"Time for another—give us a call, Bill," they whispered to the limelight man, and again they went off. At last Mr. Terry had an inspiration, which he felt certain would be effective. He threw himself into an entirely new position and held it tensely, waiting for the applause of his critics, when a sibilant whisper reached his ear:

"Is he dead yet, Bill?"—and in scathing tones the reply:

"No, 'e ain't—the b——y blighter's immortal!"

There is a certain eccentric comedian with whom I once had a most enjoyable tour.

He was (and is) a delightful, genial man, and he took the utmost pleasure in chatting to, and making friends with, everyone—company, stage hands, railway porters; he knew all their personal affairs, and sympathised with them all, and he had no hesitation whatever in trying to make friends with perfect strangers.

The Chatty Comedian.

One Sunday morning, while waiting for the train on the Brighton platform, he went up with his usual breezy charm to a rather sullen-looking man, and the following conversation took place:—

Comedian: Jolly day, isn't it?

Stranger: Um.

Comedian: Delightful place, Brighton, delightful—you live here?

Stranger: Yus.

Comedian: Ah! lucky fellow—wish I did. Magnificent air—so healthy. I wonder, now. Are you married?

Stranger: Yus.

Comedian: That's good, that's good—I like to hear that. Any—er—little tiny tots now? Any family?

Stranger (with a look): No, there ain't—we was only married this morning.

Comedian: Well! well! We live in a rapid age.

And he went smilingly away to his train.

On that same tour we were playing at Worthing. Mr. Frank Curzon was the lessee and manager of the theatre. One of the young men of the company had a birthday, so after the show he and some friends hurried round to the front of the house to celebrate before the bars closed.

A charming young lady served them.

"Won't you join us, miss?" said the actor.

"Thanks"—she poured out an extra glass and the young man put down the money for the lot. To his surprise she pushed it back, saying:

"Not at all—we always drink Mr. Curzon's health before closing," then, raising her glass,

"God bless Curzon," she said.

I doubt if Mr. Curzon knew of the source of that particular blessing, but obviously the benediction has reached him.

CHAPTER XIII.

Alan Aynesworth, Raconteur — Lyn Harding Counters — Norman M'Kinnel, and the Clock — Otho Stuart — H. G. Wells — George Bernard Shaw.

About this time I had the pleasure of being in the same company with Alan Aynesworth, or "Tony." He was the best raconteur I ever met. The play for which we were both engaged was rehearsed out of London, because the bulk of the company were playing in another piece on tour. The long railway journeys, the life in country hotels with nothing to do at night, would have been dreadfully tiring, had it not been for "Tony." He kept us all amused. Aynesworth was a very handsome man, tall, and with a delightful manner, extremely attractive to women. It was only natural, therefore, that some of his stories should touch upon affairs of the heart, told just as wittily if the laugh happened to be against himself. Another of the "specially engaged" actors for the new play was Lyn Harding, such a contrast! About the same height and size, but dark where Aynesworth was fair, quiet where he was witty, and at first seeming a little dull and heavy, while Aynesworth was one polished brilliance.

Is Lyn Harding Dull?

One night at dinner, after Tony had been telling us some more than usually amusing anecdote, Lyn Harding began quite gravely: "I remember one time that I was in India"—we had no idea that he had ever been there; but no matter—"I was walking along a street in the native quarter; high walls were on either side of me, overhung with flowering trees, and the few windows that were to be seen were closely barred, for the Maharajah's Zenana lived on the other side. Suddenly, as I walked along, a white hand waved to me through the bars of one of the windows, and soon after, a little door below it opened, someone seized my wrist, and I was hastily dragged through. I made no resistance, the white hand had fascinated me. I felt that unless I could see the owner of it, life would not be worth living, so I followed my guide through dark and tortuous passages, until I was shown into a room, where the most beautiful woman I had ever seen lay upon a bed of freshly curled lettuce leaves."

A shout of laughter from Aynesworth stopped him, for so seriously had he told the story, and so amazed were we at such an adventure befalling Lyn Harding, that it wasn't till he came to the "curled lettuce leaves" that we realised he was pulling Tony's leg. After that we knew better than to ask Lyn Harding dull.

Norman M'Kinnel, also, was one of the most entertaining of men, and would generally be relied upon to keep table in a roar. Once, when I was company with him and living in flat with my sister, we decided ask "Mac" to Sunday night's d The day-servant refused to co at all on Sundays, but "she wo ve the food all ready to be hotted that was all right." I was ced on the Saturday night, and clock kept me awake by its l king, I got up, wrapped a silk s round it, then went back to bed slept.

A Dinner Del

Next morning, when e, I un wrapped my clock quic saw that it was late, so I called ister, and we had "brunch" (l nd break-fast combined). At f ck, as we were getting afterno M'Kinnel arrived. "Come fo s well as dinner," we though ow nice of him." But we wer a little sur-prised—and we w more sur-prised when he fini all the cakes and sandwiches, f then took potted meat with l and butter. Time seemed to little heavily after that; he w st as brilliant as usual, and I when at last I could say:

"Now, if you use me, I will go and see abo inner."

"Dinner!" "Dinner? Haven't we h Do you know what time it is tch, and it was half-past nine nds of the clock had been sto the stocking at 12 p.m., th n it happened to unwrapped i d of 12; we had be four o'cl nd poor Mac, arriving for slept sixteen lock dinner, was given tea a meat! No wonder he wasn't He took no more risks afte ove us off to a real finished h all. dinner at

(Continued.)

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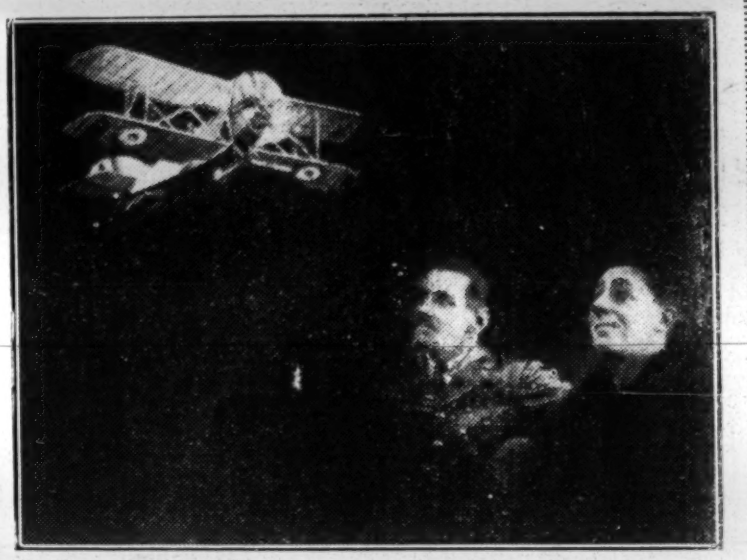

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Conn Kenna and his Partner as "The Aero Robbers" in "Babes in the Wood" at T.R., Plymouth, 1920-21, which broke all previous records.

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FROCKS AND FANCIES.

Corset Counsel—Evening Cloaks: Their Colour and Shape—Buckles to Buy—Veils and How to Drape Them—Bracelet Lore.

Corsets! Of course, in theory you don't wear them nowadays—and isn't it quaint how the medical men of the moment deplore the way we have left them off, considering how they used to burst into print about the way we put them on years ago? As a matter of fact, sale time is the time to have a perfect orgy of buying corsets. They nearly always sell them off, so that although the ideal thing is to have them made for you by an expert, the next best thing is to have several pairs for wear on all occasions. And don't forget to buy your brassieres at the same time as your corsets, so that you get one that will really fit.

Some Hints.

I need hardly say that for the Victorian frock with the little pointed bodice you must have a specially cut corset with a straight front and a slight waist to it. Those fine silk elastic ones that lace up down either side are very suitable. On the other hand, with your long-waisted frock with straight lines you must have a corset so well disguised that no one would ever guess that you had one on—and, indeed, there will be very little of it above the waist, but plenty below the hips.

Evening Coats.

It is often possible at a sale to pick up an odd Paris model evening coat, but, of course, you must watch and make sure that you are getting one that is the right shape and the right colour. If you can get one which fits closely over the shoulders but widens towards the feet by means of a deep, circular flounce joined to the body by one, two or three rows of cording, you will be quite safe. Nearly all the evening wraps are coats rather than capes nowadays, and the sleeves are more like two long narrow capes than anything else, often fur-edged and embroidered. Just at the moment red, a deep, rich ruby red, velvet seems to be generally favoured. I've seen Lady Alexander, Beatrice Lille, Iris Hoey, and Phyllis Neilson-Terry in these recently. Mostly they are collared with skunk or chinchilla, but, of course, bunny is just as effective, although it gets dirty much sooner and needs continually cleaning.

Buckles.

I hear from Paris that buckles are going to be, if possible, more worn than ever, and the very newest of these come from Venice and are made of beaten metal in old Italian designs—dragons with jewelled eyes set in a pattern of oxydised metal are among the loveliest of these. The circular buckle would be, I think, rather a dangerous purchase, as they are so enormously popular at the moment that they are bound to be overdone unless you can get them made by some clever craftswoman who works in beaten metal and who will make a distinctive design for you. One such woman was showing me some delightful round clasps the other day, in which enamel and silver made three lizards of different sizes spread across a silver wheel.

Veils.

In Victorian times poets made sonnets and rondels and triolets to their ladies' veils, and maybe they will be doing it again, since verses and veils are both in fashion. I must say I rather like the very newest idea in the eye veil, which is so becoming if you have pretty eyes with just a sparkle in them. It is a wide, wide hat, of the Spanish sailor variety, with a veil coming out from the edge of the brim, but only an inch or so away from the head; the double shading above a pretty nose and a kissable mouth is very provocative. Then there is the veil which drops just to the top of the nose in front and then comes round again from the back as a chin strap—Princess Alice was wearing one of these last week, and it suited her style awfully well. You have to look a little demure since it is coif-like. The third new way of draping a veil I like less. After bringing it across the front of the brim of the new tall Victorian hat, it is caught in a clasp on either side, so that it falls in several points.

For Pretty Arms.

If you have a pretty arm, put bracelets upon it. If you haven't, avoid them like the very devil or take to the returning mitten instead. The old snake bracelet is coming back again, only, instead of the solid chased gold of our grandmothers, these are made of gold and platinum filigree work with diamond or ruby set heads. In Paris and on the Riviera, whence all the extravagant fashions come, women are wearing bracelets of tiny seed pearls, small rubies, diamonds and amethysts, that look just like bead embroidery, and others four or five very narrow bangles, each with a single line of gems—rubies, emeralds, sapphires, and even the old-fashioned turquoise.

Coat Frocks.

Don't think you have seen the last of coat frocks. I have just had a talk with the designer for one of the best wholesale houses, who tells me they are to be very much with us again this spring, but you must not have them made of gabardine or serge, but of a very finely recorded rep. That is to be "it," apparently. And you would hardly recognise them as coat frocks, since their skirts are pleated into the long bodices which are, as often as not, laced down the front with a wide ribbon, which is then tied in a bow with ends.

Pockets.

And pockets! They are to be a tremendous feature both on these frocks and on coats. Some of them are like mediæval pouches that pages used to wear, made of leather and laced up. Others are made of embroidery. One coat made for the Riviera that I saw last week in a showroom was made of a thick white cloth with the pockets and cuffs and collars made of the new vividly coloured embroidery, all zig zags, which has been called the "Chauve Souris."

Coats.

Paris, they tell me, has finished with the short hip coat, but it is worn tremendously still on the Riviera. The new coats are almost three-quarter length again, and some of them have velvet collars and are many buttoned, but we probably shan't get them over here just yet.

Trains and Points.

Points seem to be a feature on a good many gowns, and are introduced in various ways. There is the godet pleat, the cross-over bodice, and the train that has merely a peak at the shoulders and gradually expands to a yard or a yard and a half wide as it approaches the floor. The two latter features were both on a frock just designed for Lady Askwith by Val St. Cyr. This was of old gold satin beauté covered with gold lace, which veiled the bodice and was brought down on the hips cross-over fashion, where it was girdled with pale yellow topaz. The train started from a point between the shoulders.

Colours.

There are not, as yet, many new colours. People are clinging to fuchsias and inclining to pink, but the hyacinth blue is very pretty, and there is a curious sort of oxydised silver satin that looks very well.

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CLOWNS I HAVE KNOWN.

Some Stories of Joyous "Joeys."

By H. CHANCE NEWTON.

I did not know Grimaldi! I did not even know the younger, and doubtless far inferior Grimaldi. Both these "Joeys," after whose front names clowns have ever since been called, died long before my time.

But I did know a pupil of Grimaldi's! His name was W. Buck. He was well stricken in years when I was a boy about the theatres. I saw Buck first at Sadler's Wells. I think the pantomime was called "Cherry and Fair Star," and that it was by Blanchard. A few years later I came across Buck more often, personally, with members of my family, then engaged under old John Douglass at the Standard, Shoreditch—now Olympia. Old John's sons, John and Richard, were then becoming of a useful age, able to assist father and mother in management and on the stage. Buck used a make-up unlike that of the other clowns I had seen. They foreshadowed in face and in the tripartite wig the clowns familiar to recent times.

A Real Tragedy.

Buck always affected a one-spray wig of a blue tinge. His cheeks were painted with two big bluish half-moons. Anon I found—for Buck was always talking of his tutor—that this make-up was derived from Grimaldi's. But one night, on reaching the Standard, we learned that before the cue for the clown's entrance, he was found dead in his dressing-room. The story went that the bismuth then used to increase the whiteness of his facial make-up had got up his nose to his brain.

My uncle, stage-named W. W. Lacy, a well-known and popular player, pantomimist and remarkable acrobat and dancer, who had been the harlequin of that pantomime, took poor old Buck's place, doing all the tricks and leaps which he had often done with Nelson Lee, then the rival manager of the City of London Theatre, Norton Folgate. My uncle played clown for the remainder of the pantomime. His salary, I remember, was raised from about a couple of pounds to five! One of his little boys was the Frog, who Would Awooing go at a shilling a night! I was expecting to be engaged as a minor Frog!

Round about those out-lying but really very important theatres of the time, such as the City, the Grecian, the Pavilion, the Effingham, the Britannia, and at the "Wells," I saw many clowns—Jean Louis, Wattie Hildyard, G. B. Lewis, the Hulines, the Devlins, and so on.

Clown Families.

Some of these clowns and general pantomimists ran in "families," and they often did strange "stunts" besides clowning.

One of the Devlins was good at the Spade Dance, whether as clown or any other character. I remember that on one occasion for a benefit Devlin (I think it must have been Paul) appeared as the First Gravedigger and executed his spade dance.

It was a habit of the clowns of my youth to enact for their benefits the character of Tom in "The Dumb Man of Manchester." How often have I seen such popular clowns as the Great Little Rowella, Harry Croueste, Tom Lovell, George Lupino, and especially Dick Kitchen—father of the present Fred—play in "The Dumb Man of Manchester"! And not only did they act that trying character with pantomimic power and pathos, but also they startled the house with a fearful fight! Fred Kitchen—who, by the way, is arranging to sing Grimaldi's clown carols, "Hot Codlings" and "Tippety Witchet," at the Playgoers' Club Christmas luncheon—can give you a very graphic account of his father's acting in "The Dumb Man of Manchester" at the old Old Vic.

Among the popular clowns in the East End—and especially at the Britannia, was Tom Lovell, who, like a good many clowns, took a public-house.

A Clown on the Stock Exchange.

One famous clown went in for Stock Exchange speculation, and did very well out of it. That was the Drury Lane clown, Harry Payne. At the "Lane" and at Covent Garden I had a good deal to do with the Payne family, which then included W. H. Payne, father of the family, and Fred Payne—most graceful of harlequins—who afterwards appeared at the "Garden" as Neponnie in Offenbach's opera bouffe, "The Grand Duchess." The name-part was then enacted by that brilliant singer who died so young, Julia Mathews. I saw Harry Payne play clown at Drury Lane in conjunction with that big-framed but blithe clown, Harry Boleno, who also became a licensed victualler. That was in a pantomime called "The White Cat," and the Cat was played by Joseph Henry Irving, the father of Ethel Irving. She was a month old when he died at the age of thirty.

The Lauris and the Evanses.

Harry Payne was succeeded at Drury Lane by Charles Lauri. The Lauri family (born Lowe) were a remarkable group. One of them, Edward (father or uncle, I'm not sure which, of the late Teddy Lauri), was some time a clown at the Lyceum under E. T. Smith. I saw him at the Lyceum, when the Yokes Family made their grown-up début. One of the best clowns ever at the "Lane"—where he had also been a wonderful harlequin—was Fred Evans, father of Will, and also of Fred, who was so long with the Florador Troupe.

One of the handsomest men of his time, almost to the day of his death, was Fred Evans. And Will Evans (who gave me a few days ago a wonderful imitation of his father as clown) is quite a fine-looking chap without his familiar make-up.

Father Fred, who married his clever and charming Columbine, Amy Rosalind, travelled a long time—as clowns and pantomimists were wont to do—with a comic ballet troupe. He also played all sorts of parts in plays.

One of the last characters Fred enacted was in a piece of mine at Astley's called "Giddy Godiva, or the Girl Who Was Sent to Coventry." Fred played a Paul Pry-like detective, but in spite of all his quaint and surprising tricks and wonderful spirits, it was evident that his health was then failing.

Great Little Rowella.

One of the merriest clowns I ever met was the one who always billed himself as "The Great Little Rowella." Early in the run of a Surrey pantomime that theatre was burnt down. Happily, no lives were lost, but the panic and excitement were terrible.

The fact that no lives were lost was due to that chief and most unremitting among the rescuers, Rowella. He and his pantaloon—Evans by name—did wonders in bringing girls and children from the blazing playhouse. Among the funds raised for the sufferers were one by the "Daily Telegraph" and one by "The Era."

One of the clowns who appeared at Old Drury forty years ago was Bert Coote, who is now playing the Mad Gardener in his production of "The Windmill Man" at the Victoria Palace. That pantomime was "Sindbad the Sailor," and Bert was then little Master Bertie Coote. His grown-up co-clowns were Fred Evans and one of the Rowellas. Bertie's tiny sister Carrie was one of the Columbines.

The most recent Drury Lane clown was, of course, Whimsical Walker, who has just related his remarkable career in that delight book, "From Sawdust to Windsor Castle." Alas! there is no panto. at Old Drury again this year, but "Whimmy" will merry-make at Olympia's big circus.

A Clown Hamlet.

Some few clowns of my younger days were wont to alternate "The Dumb Man of Manchester" with what was called a "Dog Hamlet." They first secured one of the many "cut down" versions of "Hamlet," such as used to be given in the booth shows.

Then Mr. Clown would cast himself for the abridged Prince of Denmark, plus a performing dog! Following a scenario which had been shaped by the great pantomimist, Tom Matthews, Mr. Clown, as Hamlet, listened with his dog to the Ghost's description of the murder of Hamlet Senior. Then the Dane and his dog tracked down the guilty Claudius, until at last the faithful hound—— But, no—"they wouldn't believe me!"

"ALADDIN" AT WATFORD.
Third Ray Pantomime.

This is the third year in succession that Mr. Ray and his talented company have been seen in pantomime in Watford, and this year he has undoubtedly eclipsed all his previous efforts. Possibly the secret of Mr. Ray's success is that he is able to retain as principals artists who have served him so well in the past. The story is the old one brought up to date, but Mr. Ray has this year conceived the happy idea of introducing it in the form of a prologue, well delivered by Phil Laurie as the Geni of the Ring. The scenery, too, is on an elaborate scale, and the music bright and lively, some of the popular songs being cleverly worked in. The dresses are handsome, and the general accessories leave little to be desired. Of the eleven scenes, the Market Place at Pekin, the Cave and the Palace are the most elaborately mounted.

Mr. Ray, of course, heads the cast as Abanazar, and is immensely popular. His burlesque study of the magician is full of genuine humour, and his gags about local places and doings keep the house in a merry mood throughout. His song, "Garden Subbub," is very amusing. Miss Ethel Tyson has been promoted to the rôle of principal boy, and she fills her more responsible part with great success. She was given a great reception for her singing of "Shuffling Along" and "Yoo Hoo." Miss Ethel Sheil makes a dainty and graceful Princess, and, possessing a particularly sweet and well-trained soprano voice, her songs, "Just a Little Love Song" and "Gay Butterfly," were warmly welcomed. Mr. Ernest Ludlow is a dignified Emperor, and his powerful and artistic rendering of "Caravan" was greatly enjoyed. His duet with Miss Tyson, "Melody of Love," was one of the most appreciated vocal efforts of the whole entertainment. Messrs. Johnny Cullen and Edie Bell as Chinese policemen are a well-matched pair and vastly enhance the fun of the show, whether it be in their amusing singing of "Limehouse Blues" or with their clever eccentric dancing. Mr. George Collins's impersonation of Dame Twanky is a very amusing study, and places him well to the front as a female imitator. He has two capital numbers in "Fiddle as Old as Me" and "Bunions as Big as Onions," and with Mr. Ray sings the duet, "Sweet Hortense." Miss Edie James is a captivating Pekoe and Mlle. Essie a fascinating Slave of the Lamp. The speciality act of the Japanese Kobes is very thrilling.

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Soon your skies will be so bl
For if you're lonely, you will on
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Way down East in Shanghai Bay,
Where our schooner used to lay,
That's wh:re Lu-lu Lee
Used to wait for me.
Where the colour'd lanterns glow,
And the pig-tail'd Chinese go,
Little Lu-lu Lee
Used to dance with me.

NANNA

Nanna, Nanna, sweetest on earth,
You've been an angel to me from my birth;
Always sincere— you're such a dear,
For you make all my troubles disappear.
You've always done the thing that's right,
That's why you're in my prayers at night:
Though I've grown too big for your knee,
You're still my dear old Nanna to me!

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	15th	"MOTHER GOOSE."
	22nd	"ORPHANS OF THE STORM."
February	5th	"HOME OF THE FAIRIES."
	12th	"DEDE."
	19th	"ELEVENTH COMMANDMENT" (Pencilled).
	26th	"VERONIQUE."
March	5th	"IF FOUR WALLS TOLD."
	12th	———
	19th	"TRAFFIC IN SOULS."
		"A MOTHER SHOULD TELL."
	26th	———
	31st	"Mr. WU."
April	9th	"THE QUAKER GIRL."
	16th	"THE ROTTERS."
	23rd	"OUR FLAT."
	30th	"AUCTION OF SOULS" (Pencilled).
May	7th	———
	14th	"THE MAN WHO CAME BACK."
	21st	"A ROYAL DIVORCE."
	28th	"OH I SAY."
June	4th	"FRENCH LEAVE."
	11th	"ARE YOU A MASON?"
	18th	"POLLY WITH A PAST."
	25th	"A LITTLE BIT OF FLUFF."
July	2nd	D'OYLY CARTE.
	9th	"Mr. TOWER OF LONDON."
	16th	"THE WAY OF AN EAGLE."
	23rd	(3 nights) Pencilled.
	26th	(3 nights) Pencilled.
	30th	"BELLE OF NEW YORK."
August	6th	"PADDY THE NEXT BEST THING."
	9th	(3 days) Pencilled.
	13th	"TONS OF MONEY."
	20th	(3 days) "THE LAST WALTZ."
	23rd	(3 days) Pencilled.
September	3rd	(3 days) "THE YOUNG IDEA."
	6th	(3 days) "THE BEGGAR'S OPERA."
	10th	(3 days) Pencilled.
	13th	(3 days) "SECRETS."
	17th	(3 days) Pencilled."
	20th	(3 days) "SALLY."
	24th	"THE GIRL IN THE TAXI."

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QUERIES.

Why Godfrey Tearle felt so uncomfortable in his harlequin costume on the first night of the Empire show?

* * *

What certain actors understand by "blank verse"?

* * *

What C. W. Somerset said when he received from a certain management a printed slip to attend an audition?

* * *

Why Cathleen Nesbitt could sympathise with him?

* * *

Whether last week wasn't the worst theatrical period on record for the time of year?

* * *

Whether people really haven't sufficient money?

* * *

Whether Edward Laurillard has seen the Lyceum pantomime?

* * *

Whether Seymour Hicks and Gertie Millar will ever appear together?

* * *

Whether this wouldn't prove a strong theatrical combination?

* * *

Whether Sir Charles Hawtrey draws any author's fees from "The Private Secretary."

* * *

Whether Sir Charles's reminiscences are likely to appear in serial form in a popular daily paper?

* * *

Whether "You'd be Surprised" has such a marvellous "book"?

* * *

What George Robey thinks about it?

* * *

Why this fuss about the novelty of revue at Covent Garden?

* * *

What about the old circuses there—and a pantomime as recently as 1921?

* * *

Why Carmelite House is boosting "The Cat and the Canary" so flagrantly?

* * *

Why the "Daily Mail," if it must do this sort of thing, doesn't give a leg-up to an English play, instead of to a conventional American "crook" drama?

* * *

The name of the West End theatre where one night last week they asked the occupants of the gallery to come down and sit in the stalls?

* * *

How much money is being lost weekly in this production?

* * *

Why the very good fellow who is running it didn't have the sense to see that it never had a chance?

* * *

Whether J. L. Sachs thinks the poetry of "Arlequin" as good as it might be?

* * *

When Terry's is to become a regular theatre again?

* * *

Why the authors of "Tons of Money" don't have a stand-up fight and have done with it?

* * *

Whether a member of the Barnato family is interested in "The Nine o'Clock Revue"?

* * *

Whether "Tommy" Dawe is interested in the picture theatre on the site of the old Tivoli?

* * *

Who told Pat Malone he had an English accent?

* * *

What our Arthur Roberts will say to the German one?

* * *

Who mistook the "Veterans of Variety" for "Haley's Juveniles"?

* * *

Whether Willie Boosey enjoys "In Lilac Time"?

DANCING CHAMPIONSHIPS

The World's Winners.

The Queen's Hall presented a somewhat unfamiliar appearance while it was occupied by the competitions for the World's Dancing Championship, organised in connection with the Hospitals of London Combined Appeal. There was a huge number of competitors drawn from all quarters, and the judging committee had to work like Trojans to get the job through in the time allotted. The competitors were put through their paces on the platform of the Hall, and afterwards marks (which ran into at least one place of decimals) were apportioned to them.

Miss Flora Le Breton and her partner, Mr. Cecil Reuben, ran out Amateur Champions, and scored a popular victory, whilst the champion in the other groups respectively were:—

Professional: Victor M. Silvester and Phyllis I. Clarke.

Mixed: Cecil Reuben and Beryl Evetts.

Exhibition Dancers: Alec Ross and Gladys Evelyn.

On the last evening, the affair was concluded with a Grand Ball, when also the competition to decide the Grand Prix of all, i.e., the World's All-Round Championship, was held. Professional champions and amateur champions were alike eligible to compete, and, in fact, Miss Flora Le Breton and her partner only missed the coveted position by a short head, Mr. Victor Silvester and Miss Phyllis I. Clarke being adjudged the World's Champions after a keen competition.

WHAT THE YOUNGSTERS LIKE

THE REAL OLD-FASHIONED PANTOMIME.

By THE BROTHERS EGBERT.

Though one of us is writing this article he is revealing the views of both.

In accordance with usual practice, the Lyceum pantomime is produced on old-fashioned lines. Pantomimes are essentially for youngsters. They do get so amused. And grown-ups who come with them (they say they come simply to take care of the children, though they are not always to be believed) are amused too, generally speaking; they are, at all events, satisfied if they hear their kiddies laughing. The artists know for whom they are catering, and as a consequence, do not give high-brow stuff. So long as you make people laugh a pantomime must be a success. Comedians have always to employ simple language, so that children can understand them.

We do think, however, that pantomimes should always open up with a grand synopsis, when the story of the show to be given can be told briefly. Then we could have the harlequinade, and then go right into the pantomime. Or the harlequinade could be given during the interval, while the audience is waiting for the second half of the pantomime. It is no use putting the harlequinade at the end because by that time the children, who do so love clowning, as Whimsical Walker says, are usually tired.

Twice-nightly are to be deplored, because you have only half the material to work upon. The first house is all right, perhaps, but in the second house the children can scarcely keep awake, and there is a tendency for things to get slack. And it is not always possible to make pantomimes intelligent to grown-ups.

Pantomimes have now got to such a pitch that even animals can play in them. We have a real live horse, and a very intelligent horse, too.

We played in pantomime in Australia for twelve months, and were an enormous success. In Melbourne on one occasion it was so hot that our make-up was off before we got on the stage!

This is Seth's thirty-ninth pantomime. He was conveyed on to the stage in a perambulator. We both made our first entrance into the circus ring when we were babies, and have scarcely been out of pantomimes or Christmas productions ever since. Now we are giving away our ages

[Photo, Hana.
THE BROTHERS EGBERT.

We are, we think, the only comedians who have played in pantomime at the London (Stoll's) Opera House, Drury Lane, Covent Garden, and the Lyceum—the four big houses of pantomime. This is the second time we have been at the Lyceum.

WHY I PLAY PRINCIPAL BOY.

ALADDIN IS MY FAVOURITE PART.

By RENE REEL.

This is not the first time I have been at the Grand Theatre, Leeds. I was here four years ago as principal girl with Lupino Lane. I got my first chance as principal boy when I went on for Ella Retford at Liverpool as Dick Whittington two years ago at twenty minutes' notice.

I may say, however, that I did not go through that first night without considerable difficulty. Bruce Green had to stand behind the back cloth and speak the lines of the duet with Harry Weldon. I repeated the words, and that is how I succeeded in, at any rate, one part of the performance.

I like pantomime, and I enjoy playing principal boy because I think the boy has really most of the charm. The interest of the public is generally centred around him, especially if he takes the name-part. "Aladdin" is my favourite subject, as he combines comedy with the fairy tale he has to unfold. And it is a very dramatic, or, at least, it ought to be a very dramatic part. I have even made people cry in the cave scene, as the scene contrasted so strikingly with the comedy scene that had preceded it.

I could have continued in the cast of "Round in 50" throughout the Christmas season, but I preferred to leave it and go into pantomime. It is such a wonderful break from the class of work I have been doing at the London Hippodrome, and it does an artist good to go from one style of work to another for a period, at all events.

I love pantomime also because fairy tales always amuse children, and I love children. It is an old-fashioned entertainment, and one does not like to break away from the past—from the kind of thing one enjoyed when one was a child. Even though revues and musical comedies are good entertainments in their particular way, I think pantomimes ought to be encouraged, especially when they are done in the real traditional manner as John Hart's pantomimes are done. They get away from the splendour and the spectacular effects that are so "revuey." The tale is a simple one, simply told, and simply acted, and it appeals to the children much more than the present-day spectacular entertainments do.

After all, pantomimes are essentially for children. They are the children's entertainments, and therefore *ought* to be produced on simple lines. I have seen pantomimes that have been like glorified revues—there has been nothing in them to appeal to the children.

[Photo, Dobson, Liverpool.

If I were pretty-looking, I would like to play "Cinderella" on my own lines—but I am not pretty! So I have got to play the boy.

Let me say that I was born in India, and can speak Hindustani and Hoodoo fluently. My father was Irish, and my mother Scottish, so I may call myself a sort of potpourri.

The Pick of The PANTOMIMES

"ROBINSON CRUSOE" at THE LYCEUM

Walter & Fredk. Melville's Fine Production worthily upholds the Lyceum's Panto Traditions, and is assured of a long run. New Year Greetings from the well-known Principals

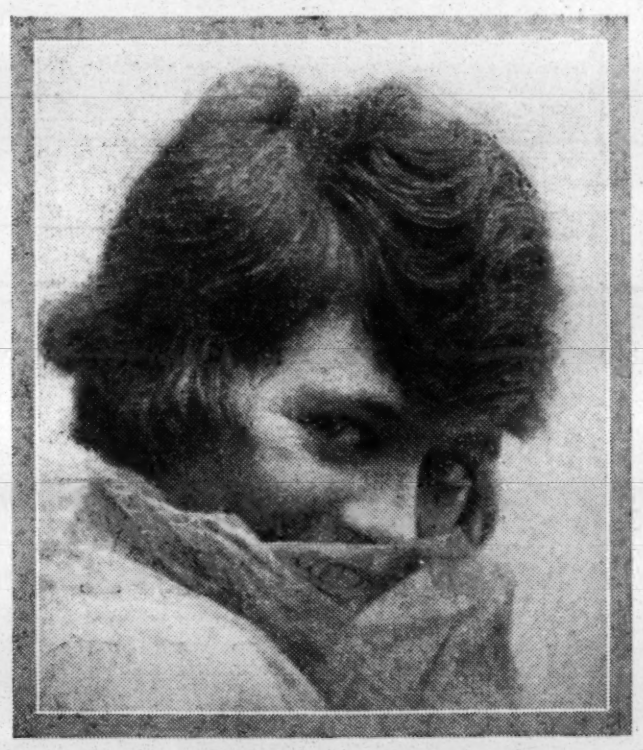
BILLIE CARYLL

Photo by Claude Harris

NANCY BENYON

DICK HENDERSON

Photo by F Bustin



DAINTY DORIS

Photo by Hana

BROTHERS EGBERT

Photo by Hana

EDITH VERDUNE

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EDDIE LAVINE

G. H. ASQUIN

Photo by Albert Sachs

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Mr. & Mrs.
FREDERIC
BENTLEY

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ALL THE VERY
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SISTERS REEVE
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"BO PEEP"
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ALEXANDRA THEATRE,
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PROVINCIAL PANTOMIMES.

"LITTLE RED RIDING HOOD" AT WEYMOUTH.

There is a good deal of the old-fashioned pantomime in Mr. Jack Stanley's production, which preserves the story which is told in 12 striking scenes. The comedy pair are Messrs. Jack Stanley and Percy St. Clair, who cause a good deal of hilarity. Specialities include the Great Glenroy Troupe of 11 Scottish artists, Eileen Bellamy's Six English Roses, The Rainbows, a Grand Fairy Ballet (principal dancer, Anita Billetti), and Les Classiques in a scena of music, posing, and dancing. Bonny Boy Blue has a bonny impersonator in Bessie Leigh. Everyone was charmed with her rendering of "Two Eyes of Blue" and "The Sheik." Miss Eileen McCarthy as the Fairy sang with great effect "That's How I Believe in You"; while Gough Griffiths as the Demon King gave "I Am the Master of My Fate."

The production is beautifully dressed, and should rank as one of the best pantomimes in the south this season. Much credit is due to Mr. Wheeler, the popular lessee of the theatre, for his enterprise.

"LITTLE BO-PEEP" AT WORTHING.

Mr. George Bryden Phillips staged at the Theatre Royal, on Boxing Day, "Little Bo-Peep," written by Wilfrid Dane, who is also responsible for the music and lyrics. It was produced by Walter Hume, under the personal supervision of Mr. Phillips. The "book" provides an interesting story, and the music is of a delightful character.

As a production, it is pleasing to the eye, the scenery and dresses all being very effective, while in the matter of artists, Mr. Phillips has got together a good band of principals, and a capable chorus under the direction of Mr. Kingsford Shortland.

Miss Cissie (Bo-Peep) won favour at the first performance on Boxing Day. A dashing Boy Blue is Miss Sadie Beston, and among her songs is a catchy number, entitled "What Happens After the Ball." Mr. Alfred Passmore is an amusing Dame; among his songs was "Our Subbub," which proved an instantaneous success. The Johnny Stout of Mr. Jackson Allan was a decided hit, as was his song, "Have You Paid the Rent?" and Mr. Edwin Fraser, who plays the part of the Baron, is responsible for a decidedly clever turn with his "Topical Ditties." There are also other very capable principals, and the specialities include much-appreciated items by Madam Walker's Tiny Tots and the Six Alhambra Girls.

"JACK THE GIANT KILLER" AT YORK.

"Jack the Giant Killer," Mr. J. Bannister Howard's sixth annual pantomime, was given on Monday last, with every prospect of a huge success, and crowded houses are anticipated during the ensuing two weeks. The well-known fairy tale is not often adopted for pantomime purposes, and, after witnessing Mr. Howard's production, replete in every detail, the fact seems somewhat inexplicable. It is a coherent story, unfolded in an entertaining manner by the authors, Messrs. J. M. East and Brian Daly.

The company is strong all round, and each part has been well placed. As Jack Miss Bobbie Macaulay has an attractive personality, with just the amount of "go" to make the part a popular one. Her songs, notably "I Want Some Money," are all well received. Miss Rita Valmore as Phyllis is an ideal principal girl, acting and singing with much grace and charm, her rendering of "If Winter Comes" and other up-to-date melodies, are main features of the production. Of the comedians, Mr. Leedam Stanley stands out prominently, his conception of the part of Widow Trot enables him to cause roars of laughter with but slight effort. Miss Connie Crighton as the giant's slavey, Belinda Sarah, is aptly placed, her whimsicalities are heartily relished, and a complete success must be recorded. As Simple Simon Mr. Norman Hearne has ample opportunities, which he utilises with the greatest effect, and gives a thoroughly sound rendition of a popular rôle. Miss Dorothy Laurie as the Fairy Queen quickly becomes a favourite with her audience, and as principal dancer her efforts are heartily applauded. Miss Doreen Buss as Rupert, and Miss Beryl Lesley as Marjorie, give of their best, and are to be complimented on the result of their efforts. The Two Simonoffs, as Tishy the cow, present a wonderful animal study; and Mr. Will Probyn, the Baron; Mr. Thos. Dixon, Demon of Unrest; and Mr. E. J. Millward, the Giant, do excellently in their respective parts.

The scenery is of all-round beauty, and the specialities introduced by the Brooklyn Comedy Four and Mme. Jaquello's Six Electric Sparks, are items of great merit.

Special mention should be made of the shadow pantomime and the dresses, the latter being of artistic merit.

"CINDERELLA" AT WOLVERHAMPTON.

The Geo. Bryden-Phillips company presented "Cinderella" on Boxing Day at the Grand Theatre, Wolverhampton. The story is faithfully told, and the scenery, dresses, and effects are admirable, special scenes being the "Fairy Garden" and "The Palace." Miss Tonie Ford makes a charming and dainty Cinderella, singing her songs, which include "Just a Little Love Song," well, and dancing gracefully. Miss Violet Carmen is a vivacious Prince Florizel. She has a good contralto voice, which is heard to advantage in a duet with Miss Ford, "Cute Little Love Nest," "Shufflin' Along," etc. The comedy supplied by Sydney Benson (Baron Lackland), Albert Letine, and Bert Lennard (Ugly Sisters), and Murray Mills (Wiffles) is above the average pantomime humour. Mr. Sydney Benson scores with his topical song, "Are You Working?", Bert Lennard's "He's Mine, All Mine," and Albert Letine's Dutch song and dance being also well received. Miss Alma Green is an attractive Dandini, and sings "Hortense" effectively, while Miss Violet de Saxe as the Fairy Queen, sings well.

Cinderella's illuminated coach and four ponies, and Gever's flying ballet prove great attractions, while special mention should be made of the principal dancer, Miss Gladys Bishop, who also appears in a clever quick-change speciality.

The pantomime is excellently produced under the stage direction of Mr. Sydney Benson, while the orchestra is under the control of Mr. J. A. Robertson.

"THE HOME OF THE FAIRIES" AT WOLVERHAMPTON.

Mrs. Kimberley and Frank Liston present Mrs. Kimberley's musical pantomime of fairyland at the Theatre Royal, Wolverhampton.

The story of Mrs. Kimberley's pantomime "The Home of the Fairies," at the Theatre Royal, Wolverhampton, is a combination of domestic drama and fairy tale, and shows how Jack Lawrence and his wife Mary are reunited by their daughter, Little Princess, aided by the fairies. The Little Princess' visit to Fairyland provides plenty of opportunities for effective scenery, and the "Fairyland" scene is well staged.

Mr. Frank H. Fortesque appears as Jack Lawrence, and Miss Mary Kinlock as his wife and fairy guardian of Princess. Bobby Harrold (Funlums) and Jennie Hayden (Peglums) provide the comedy, and Edwin Davies is good as Hollywood, the evil spirit.

Madame Walker's juveniles are well trained, and Nellie Corbin makes a delightful Little Princess. She has a sweet voice, and sings "Somewhere a Voice is Calling" well. Kathleen Ellis's Swinks, the fairy boy who loves the Princess, is exceptionally good, and her song, "Peggy O'Neil," and duet with Nellie Corbin, "Cute Little Love Nest," are much appreciated. Fairy Darling makes a clever Doglums.

"ROBINSON CRUSOE" AT READING.

Defoe's immortal story has again been requisitioned as the subject of the Christmas pantomime, written and produced by Mr. George Wayne on Monday last, with complete success, at the Palace Theatre, Reading. As the show is given twice nightly the plot is necessarily curtailed, but the motto, "multum in parvo," might very appropriately be given to the performance. The company includes a specially selected cast of well-known pantomime favourites, in addition to a famous troupe of dancers and full chorus. The scenery is very artistically painted, and the costumes are tasteful and effective.

Miss Lorna Ray sings and acts very effectively as Robinson Crusoe; Miss Doris May is a charming Polly Hopkins; Mr. Fred Holt as Will Atkins plays the villain's part characteristically; Vasey and Ramsey as the Captain and Mate are highly amusing; Dame Crusoe is humorously impersonated by Mr. Tom Davies; Mr. Matheson Jones is a capital Friday; Miss Vera Watts is an attractive Polly; Miss Gladys Steele as the Good Fairy, and Mr. Guy Goring as Demon Neptune, play their parts well; Mr. Jack Ross as the King of the Cannibal Islands, Miss May Jackson as the Naughty Princess, and Mr. John Doughton as the Bailiff, also deserve mention. Some very graceful dances are given by Vera Hazel's famous troupe of dancers. The full vocal chorus is under the direction of Mr. Joseph Cleave. The scenes of The Port of Hull, The Deck of the Saucy Sally, The Island, and the final, that of The Grand Palace, are especially effective. Most of the popular songs of the day are introduced, including "I Want a Holiday," "The Little Girl I Left Behind," and "Hullo, Old Whatsaname" (Crusoe), "I Want Some Money" (Will Atkins), "A Life on the Raging Main" (Captain), and a very effective scena, "In Monkey Land."

NEWTON AND
LEN STEWART

Wish all their
Friends the Best
of New Years,
and hope it will
prove the = =
Best of All.

And the same from me.
—Dad.

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JACKSON
OWEN
Starring in
FRED KARNO'S
"OH, YES"
This Week—Empire, Middlesboro'
Next Week—Ardwick Empire.

"NEWS OF THE WORLD" Dec. 24, 1922

The other revue I saw at Camberwell. It is Fred Karno's "Oh, Yes." Here again, the comedy element has not been sacrificed to spectacular scenes, handsome girls, and pretty dresses. The girls are handsome enough, of course, but they do not take precedence over the comedians. Jackson Owen has a variety of weird and wonderful things to do, and he achieves them in the manner of the genuine artist who knows how to make people laugh.

BEST WISHES TO ALL PALS
FOR A BRIGHTER 1923.

Returning to Town in March to resume Stoll Tour.

Season's Greetings
and
Happy New Year
from
BILLY
LEONARD
GAIETY THEATRE, LONDON, W.C.

Greetings
from
Frank Fay
& The Little Lady from Dixie
This week
Grand Theatre, Bolton

Season's Greetings
from Fred Karno's "1923" Company

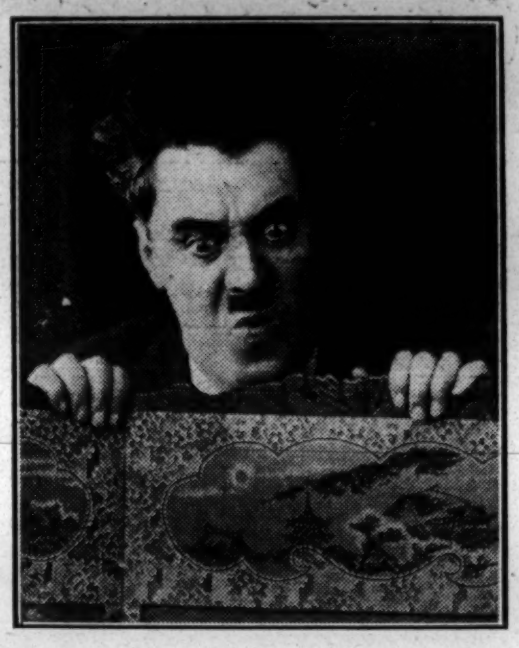

Photo by Fielding

GEORGE CARNEY
Almost Human

"Smith's Weekly," Sydney, July 22, 1922—

GEORGE CARNEY—RIOT.

Carney's last week at Sydney Tivoli, and it seems that he arrived no earlier than yesterday. Twice has he modified his offering, and twice has it seemed no different—which might be poor praise, but is really very high. Carney's versatility is amazing. But his essential gift is humanity. Most vaudeville turns of this type are at bottom cruel and cheap. Carney's every song scena is rich with the humour of understanding. And if it leaves you at the end with a catch in the breath, it is none the less humour. Of all those whom Harry Musgrove has imported for the re-creation of Tivoli vaudeville, George Carney ranks highest. The amazing thing is that his popularity is in keeping with his art. He starts as a riot and he finishes two riots. M.3.

"Everyone's Variety and Show World," Sydney, July 19, 1922—

After a period of twenty-eight years, all money records of the Tivoli Theatre, Sydney, were broken last week, thus proving beyond all doubt the wonderful drawing power of Carney.

REEVES & LAMPORT

Photo by Hana

BEATRICE ALLEN
Leading Lady

P.A., Flat B, 132, Cavendish Rd., Clapham Park, S.W.

Photo by Swaine

And when all's said and done--

ELSIE CARLISLE

SECOND SEASON

Photo by Dobson

ALEC REGAN

SECOND SEASON

All Coms.—PERCY RIESS, N.V.A.

Photos by Fielding

MABEL WALLIS

HOLMES AND NORMAN

SECOND SEASON

Australia's Foremost Dancers

Coms.—EN ROUTE

Photo by Fielding

GLADYS HORRIDGE
With a Little Comedy

SECOND SEASON

PLAYMATE KISSES

Sung by

Miss HILDA DENTON

in "Robinson Crusoe," Newcastle-on-Tyne.

also by

Miss VERA COOKE

in "Little Red Riding Hood," Hippodrome, Bilston.

BIG SILVER MOON

Sung by

Miss DAPHNE DRAGE

in Jack Arnold's "Aladdin,"

also by

Miss CISSIE VAUGHAN

in "Aladdin," at the King's Theatre, Hammersmith.

MY HAT!

Sung in George Ray's "Dick Whittington" (Luton), "Dick Whittington" (Chester), "Aladdin" (Bedford).

♦

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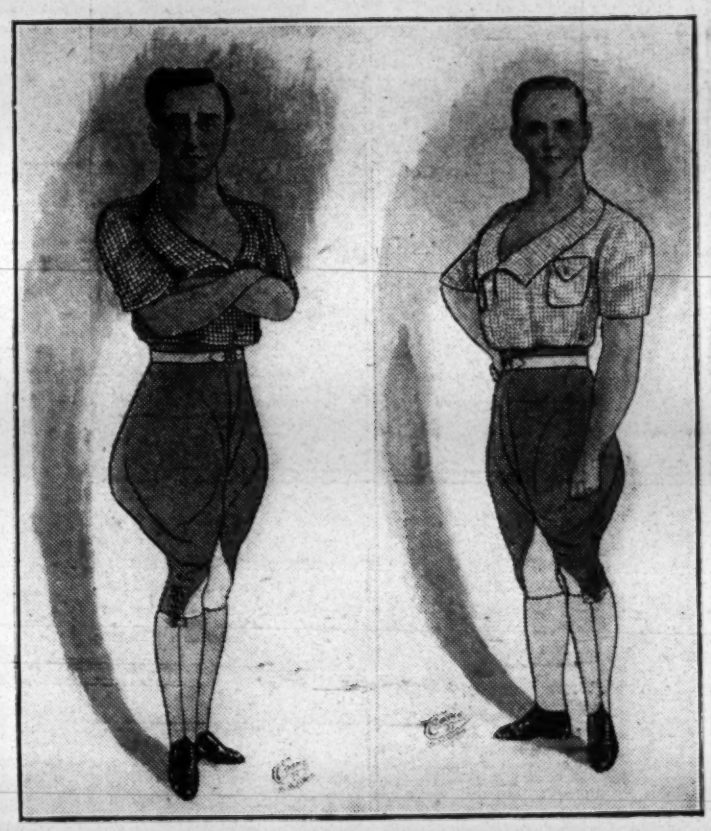

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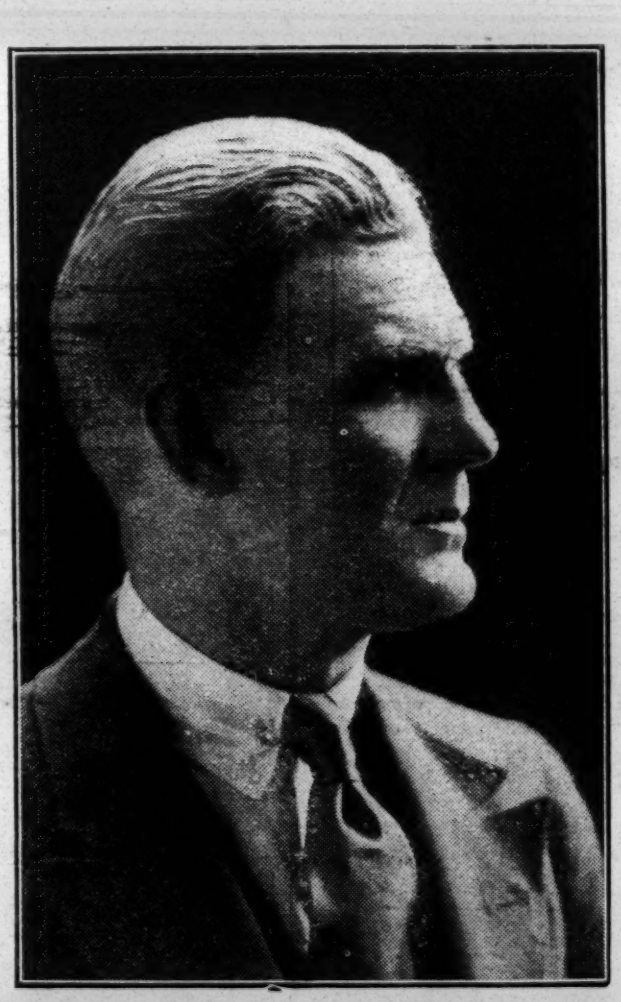


WILL HAY

PRINCIPAL COMEDIAN

IN

Julius Darewski's "Listening In."

A happy and Prosperous New Year to Everybody

Agnes Croxton

Wishes All Her Fellow Artistes A Very Prosperous

1923

Theatre Royal, GLASGOW.

Photo by Dobson]

LILY MORRIS.

Happy New Year to all Friends.

Panto. PRINCIPAL BOY, Empire, Sheffield. *Fully Booked*

[Photo by Fielding.

FRED DUPREZ.

Greetings to Match!

(Taking a little rest down in Kent.)

"Kenilworth" ——— WESTGATE-ON-SEA.

Most Successfully Yours

MARIE KENDALL

MAY THE NEW YEAR BE THE BRIGHTEST OF ALL.

Warmest Greetings

and a

Happy New Year

from

NEIL KENYON

LEN KILROY

is playing

DAME

in

"Puss in Boots"

at

BRIXTON THEATRE.

Best Wishes to All

LESLIE HYDE

One of

"THE SMITH FAMILY."

HIPPODROME, NEWCASTLE-ON-TYNE

BEST AND BRIGHTEST FOR THE NEW YEAR.

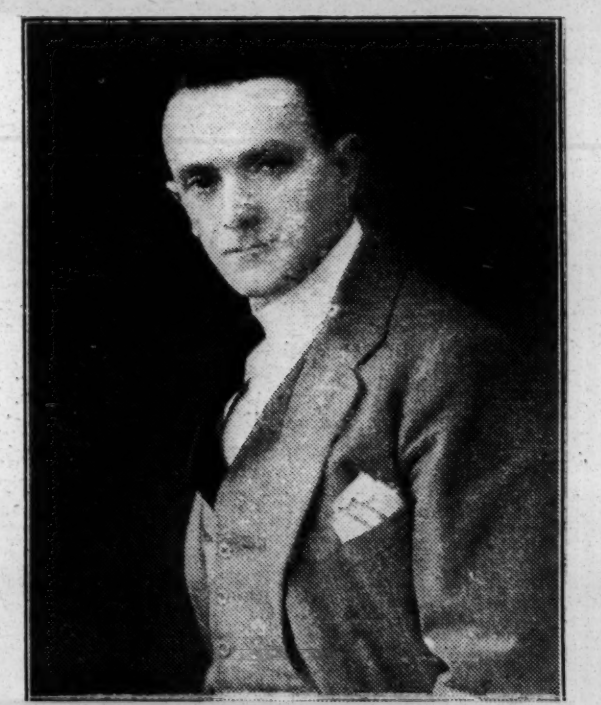
[Photo Vaughan & Freeman.

MME. VERA LAVROVA

(The Baroness Royce Garrett)

Invites ALL MANAGERS and AGENTS who are interested in Varieties, Musical Comedies, Concerts, etc., to see her next week at the

LONDON COLISEUM.



HARRY GOULD.

GREETINGS From "DOWN UNDER"

To those "ON TOP."

HOPE TO SEE YOU SOON.

c/o ADA REEVE'S "SPANGLES" COMPANY.

REPRESENTATIVES — NORRIS AND CLAYTON.

MISS EILEEN FITZ-HENRY

Principal Dancer in "Cinderella" (Mr. Edward Cranston's), appearing January 1st to 6th at the Bedford Theatre, Camden Town

"Styles and Smiles"

WE THREE

SUSIE BELMORE
VERA VERE
DOROTHY BELMORE

1923——SOLID

Sincere thanks to
B. SHEREK, ESQ.,
for full book for last two years and same for 1923.

Season's Greetings To All.

"Be it ever so humble, there's no face like your own."

REG BOLTON

PANTOMIME
Coliseum, GLASGOW
SEVENTH YEAR
Miss FLORRIE FORDE.

RE-ENGAGED
PRINCIPAL COMEDIAN
1923 SEASON
Winter Gardens, BLACKPOOL

A Prosperous New Year To All.

BALLARD - BROWN'S
ENTERPRISES
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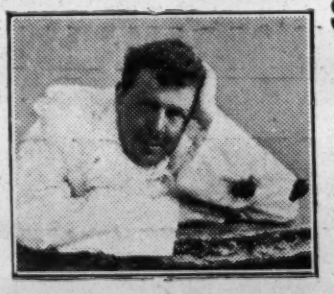
Companies for the



SUMMER PAVILION
TUNBRIDGE WELLS
and
NEW THEATRE
TONBRIDGE
EASTER ON WITH EXCEPTIONS
Only the Best need apply

New Year's Greetings to all friends

BALLARD-BROWN, Theatre Royal, NEWCASTLE

PROVINCIAL PANTOMIMES.

"CINDERELLA" AT HALIFAX.

At the Grand Theatre Halifax, on Saturday evening, Dec. 23, Mr. Thos. F. Convery presented the Christmas pantomime, "Cinderella." The familiar story, Cinderella and the fairy slipper, never seems to tire, and Mr. Convery's pantomime, which is written by Stanley Rogers, runs mainly on familiar lines. Again we meet the despised Cinders, her unattractive and vindictive sisters, and her fairy coach. The production contains eight scenes by George Collier, four of which are particularly striking, "The Forest," "Toyland," "The Ballroom," and "The Royal Palace," while, of course, the electric coach with real ponies is a source of endless delights to the children.

Lily Layton makes a dashing and handsome Prince Brilliant, and sings in excellent style "The World's All Right, It's the People Living In It." Jean Collins is charming and clever as Cinderella, and is heard to great advantage in her song, "Rock Me To Sleep In My Old Kentucky Home," and her duets with the Prince, "When You Came My Way," and with Capers, the page, in which they make very funny business with "What Happened After the Ball." Dandini is well played by Ada Burdon, who acts and sings well in her number, "Keep On Smiling, Do," in which she is assisted by Johnny Kavannah and George Carr, who make very funny business out of their parts as Violet and Gladys, Cinderella's sisters, whose feet were not their fortune.

As fun-maker in chief, Albert Burdon was a big success, his droll antics and quaint mannerisms causing endless laughter. He also introduces some first-rate speciality business. The Baron is well portrayed by Callum McCall, whose fine singing of "The Floral Ball" is a strong feature, while Jack Morris and Billy Moore as the Prince's servants, Perks and Pinchit, cause much diversion, and score with their medley duet, which was excellently sung. Jenny Roy is pleasing, and displays fine elocution in the rôle of the Fairy Godmother, and the minor parts are all capably rendered, as also are the chorus numbers. One of the most striking features of the pantomime is the splendid singing and dancing of Madame Victor's Eight Juveniles, especially in the scene de ballet, "Toyland." The whole company work hard and enthusiastically, and the pantomime bids fair to have a successful run.

"HUMPTY DUMPTY" AT HUDDERSFIELD.

By arrangement with the Provincial and Suburban Pantomime Syndicate, Mr. Alfred Wareing produced on Saturday the Theatre Royal panto., which is in two parts, and consists of twelve beautiful scenes. The story runs on conventional lines, and the pantomime is produced by Charles Goff, under the personal supervision of F. Leslie Moreton and Guyton Heath. There is plenty of scope for fun, which is taken full advantage of by the company. The principal boy, Humpty, is played successfully by Charles Goff. Mabel Harley makes a dainty Princess Aurora. A clever pair, Phil Rallis and Jack Evans, take the parts of Brick and Brack. Bert Byrne is amusing as Martha; Fred Elton is praiseworthy as a Circus Proprietor, and Rale Walters is a smart Prince Spritely. Rosie Walters works hard as a Pierrette. David Henley, Nina May, and Violet Levy deserve honourable mention as Soara, Claribel, and Rudolph respectively. The King's Jesters are ably impersonated by P. Hastings, A. S. Dewhurst, and Jack Arnold. Clever dances, arranged by Flo Martell, are given by the Martells, including Connie Phelps and Tina Antoinette. A number of local children have been well trained by Nellie Birtles. A full orchestra and chorus are under the baton of Ernest A. Holmes.

"DICK WHITTINGTON" AT HANLEY.

On Boxing afternoon, at the Royal, Hanley, was produced "Dick Whittington," in two acts and twelve scenes, by Geo. M. Slater. There is an abundance of wholesome fun, with much pretty music, composed, selected and arranged by Geo. M. Saker. The scenery and dresses are on a lavish scale. Of the scenes, In Old Chepeside, Highgate Hill, The Fairy Caverns by the Sea, The Sultan's Palace, and Fête in Old Chepeside are especially fine. Miss Mabel Lait makes a very good principal boy. She introduces several popular vocal numbers, her great successes being "Sally," "If Winter Comes," "Shufflin' Along," and "Italian Skies." As a duet with Miss Florence Hunter, who plays Alice, she sings "Dear Little, Cute Little Love Nest," which wins much favour. Miss Hunter's Alice is delightful. She has a captivating manner and charming voice, which is heard with great success in "Dear Love, My Love" and "Moonlight." Miss Agnes Hurot, as Princess Azalea, makes a decided success; Miss Pauline Bulmer, as Prince Hafiz, is especially well suited; she has a fine stage presence. Miss Emmie Housley is bright, sweet and winning as the Fairy Queen.

Mr. Jack Gallagher, as Idle Jack, is very funny throughout. His local topical song about "Pots" is a big feature. Jack Williams plays Sarah, the cook, and is also a great success. As Fitzwarren, Daley Cooper is responsible for much merriment. Donald Gullard, who plays the Sultan of Morocco, sings the "Sheik" as one of the big features in the pantomime. Mr. Walter Thornton, as King Rat, is excellent. The Captain and Mate are played by Forrester Harvey and Sydney Smith, who both do wel. Larola as the Cat is responsible for a clever impersonation. The Wallace Orton Quartette have some fine concerted numbers, the best, perhaps, being "Golden Dreambeat" and "Hiawatha's Melody of Love." Mr. Frank Gordon has arranged the ensemble and ballet.

Mr. Albert Bulmer is to be heartily congratulated on presenting such a beautiful pantomime.

"LITTLE BO-PEEP" AT HUDDERSFIELD.

Mr. Gar. Kiddie presented at the Hippodrome on Saturday evening the pantomime, "Little Bo-Peep." The book is by George Burton. The most notable scenes are Dreamland of Fairy Moonbeams, The Village of Down Derry, and The Fairy Glen of Falling Water. A special feature is a return to the time-honoured harlequinade, with all the latest up-to-date accessories. Mr. A. E. Rouse, the musical director, deserves praise for his choice of songs. The chorus sing tunefully and dance with neatness and precision. Elsie Cubbins fills the rôle of Boy Blue, and is soon on excellent terms with her audience. She is dainty and vivacious, and her one song, "Caravan," is rendered in good style. A delightfully dainty Bo-Peep is seen in Ivy Bevan. The chief mirth-provoker is Nor Kiddie, a great favourite locally. As Sammy he keeps the house in roars of laughter. Harold Baker and Rodney Scott, as Johnny Stout and Jimmy Green, work into each other's hands most efficiently, and are very popular. The former sings "Are You Working?" with much vim and vigour. Arthur Lawrence is amusing as Baron Hardup, and his song, "That's How the World Was Made," is well rendered. Dan Lawley contributes greatly to the success of the pantomime by his humorous impersonation of the Dame. Mme. Sara Williams gives a charming rendering of her various songs, and as Fairy Godmother is seen to advantage. The production reflects great credit on the stage-manager, Bert Collins.

HARRY GREEN

WISHES ALL FRIENDS
A Prosperous New Year.

Ambassadors Hotel, NEW YORK CITY. *Returning Shortly*

LILLIE SOUTTER

PLAYING
Mrs. Crusoe
"ROBINSON CRUSOE"

Theatre Royal,
Newcastle-on-Tyne

SENDS
Hearty New Year's Greetings to All Friends

PETER
DONALD AND
META
CARSON

The Popular Scottish Comedian and his Bonnie Lassie

Wish Everyone
A Happy New Year

BIG SUCCESS OF NEW ACT—
"THE DECK HAND"

PANTO.—
T. R. NOTTINGHAM

Sailing for Africa Mar. 23

Talbot O'Farrell.

Big Success at Victoria Theatre.

When the curtain rose on Talbot O'Farrell's act at the Victoria Theatre last night a fine tenor voice was heard giving a strain of grand opera. The voice was wafted on to the stage—accompanied by its owner—and there before us—grey top hat, beautifully cut suit, and monocle—was the same dear old seventeen stone of Talbot whom we used to see on the London halls before we came out to Malaya to make our fortune.

As it is only every so often that a real star turn comes this way, we intend to throw off our natural reserve and be rightly enthusiastic. Let it be said, therefore, that Talbot O'Farrell is a great entertainer, and he gave those who gathered round last night seventy minutes of the keenest enjoyment they had had in months. Whether singing humorous Irish songs, singing something else with a sob in it or telling a few dozen stories in his own in imitable way, he was great. In the first place, he has the voice. If years ago, when he was among the welterweights, he had adopted the name of Signor Farelli there might not have been the present controversy as to who is the world's greatest tenor—but the English stage would have lost a great entertainer. We prefer Talbot as he is, singing everything that comes in a way which makes an instant appeal to the audience and getting a laugh a second when he is in the "raconteur" portion of his act.

The elusive art of being able to tell a story is his. As you know from having listened, one man tells a story and gets away with it; the next gives the same tale word for word and you laugh because you don't want to hurt his feelings. **Talbot is, of course, in the former class, because he happens to be an artist, while so many of those who think they are would be better employed doing a portion of the world's work in some other direction.**

About all that remains to be said is that last night's audience cheered. Those who know their Singapore will realise what this means. We all shed our cloak of haughty aloofness and let the artist know that we liked him and what he did. If Mr. O'Farrell had wished to go on all night we were anxious to stay with him. As it was, in his two appearances he worked for seventy solid minutes.

To-night the tenor-comedian will give his last show because on Monday he is leaving eastward en route to Canada and the States, where he has dates to fill before reaching London again somewhere around Christmas time. There is likely to be a full house, for booking has been good. Talbot will give a lot of new stuff and some of the old. If you want a few of the old songs you heard him sing before, like "Tears of an Irish Mother," all you have to do is to ask.

TALBOT O'FARRELL

The Entertainer

Wishes all Friends the World Over the COMPLIMENTS OF THE SEASON.

To HARRY MUSGROVE (Governing Director, Tivoli Theatres. Australia): Sincerest thanks for a wonderfully successful engagement and offer to return when I like.

To Mr. and Mrs. JOHN McCALLUM (Proprietors, Cremorne Theatre, Brisbane): Sincerest thanks for an engagement in a million and regretting my visit too short. Also all good Brisbane friends for kind deeds to strangers in a strange land.

To my friends in Singapore (Victoria Theatre), Hong Kong, Shanghai, Kobe, Nagasaki, Shemitzu, Tokio, Yokohama, Vancouver, B.C. (happy days), Sicamous, Lake Louise, Banff, Winnipeg (what cheving), Toronto, Montreal (perhaps a short visit is safest for health sake and no 30 under), and Quebec: ALL THE BEST. And last, but by no means least,

THE BRITISH PUBLIC

whose kindness to me made this tour possible.

And my Agents are still REEVES & LAMPORT.

RISTORI

AND

PARTNER

Wish everyone

The Compliments of the Season

PROVINCIAL PANTOMIMES.

"JACK, THE GIANT KILLER," AT MARGATE.

The opening production at the Hippodrome, Margate, of Mr. J. Bannister Howard's pantomime, "Jack, the Giant Killer," prior to its tour, may be regarded as a pronounced success. There are two shows daily throughout the week, and the performances on Boxing Day, given to crowded houses, shows that pantomime has lost none of its vogue.

During the past nine month Mr. Bannister Howard has given Margate a notable season of operatic, dramatic, and musical plays, which has done much to revive the theatrical life of the town. With this pantomime, Mr. Howard has set out to offer again his best, and he has, himself, personally supervised the rehearsals, which shows a careful attention to detail. The book, by J. M. East and Brian Daly, follows, in the main, the familiar story, which is told in ten scenes. An up-to-date touch is provided by Jack, who, making use of modern methods, departs to the Giant's castle by a magnificent illuminated aeroplane. The music, arranged by Mr. Albert Vernon has been carefully selected, and the capable orchestra under his direction work well and with excellent finish. The scenery and effects will meet with the approval of the youngsters, but the general ensemble is one thta will appeal to the oldsters as well. The luminous dresses are an excellent feature, which might have been given a more prominent place.

The principals are all good, and the chorus ladies are a bright and pretty company. Miss Bobbie Macaulay as Jack makes a graceful and charming hero, with whom any princess would be sure to fall in love, and she sings the songs, "I Want Some Money" and "My Sweet Hortense," with just the right spirit and go. The Princess Phyllis of Miss Rita Valmore is another excellent performance. She scores will with "April Showers," a tuneful number, which gained much in its effect by a harmonised chorus sung off the stage. The mantle of Miss Louie Freear has surely descended on Miss Connie Crighton. As Belinda, the Slavey, she played the part in just the right style, and never once forced the note. So rarely do we find this type of broad comedy played in quite the same way as Miss Crighton handles the part. She gets every ounce out of her songs. "Oh, That Mistletoe Bough" and and "My Night Out." Mr. Leedham Stanley is an amusing Dame Trott, and his songs, "Oh, That Mistletoe Bough" fiand "Let's Have Another One," are well done. Miss Daisy Crossley is a charming Fairy Queen, and she sings some excellent character duets with Mr. Leonard Morris, who does all that is possible with the part of Simple Simon. Mr. Ernest Millward as the Giant is "immense"; and the evil work is well done by Mr. Thos. Dixon. Mr. Will Probyn as Squire Penniless, cuts a fine figure, if he has no particularly effective work to do. One must not forget the excellent work of the Cow, as performed by the Two Simonoffs. Minor parts which are also well done are in the hands of Miss Beryl Leslay and Miss Doreen Russ.

Madame Jackouello's Six Electric Sparks, with the principal dancer Miss Dorothy Laurie, perform some excellent speciality dancing: The Brooklyn Comedy Four are in the front line in an excellent blend of voices; and whether it be their musical absurdity style, or the very delightful selections from "Il Trovatore" and "Tannhauser," they provoked rounds of applause for finished work, which the audience was not slow to recognise.

The pantomime should have an excellent run. Mr. Jack Binns, the resident manager, is to be thanked for his arrangements at the front of the house.

"CINDERELLA" AT OLDHAM.

Arthur G. Hart produced on Monday evening his Christmas pantomime, "Cinderella." Nan Challons is charming in the title-rôle; Maisie Lynne (Prince Charming) is an ideal boy; Nancy Coley is excellent as the Fairy Sparklet, and her number "Hiawatha's Melody," admirably rendered. Gypsy Weir (Ferdinand) acts cleverly, and Kitty Gee is capital as Dolly Varden. Henry Shaw, as Malignant, also does well. Jack Hopley (Alfonza) scores with a clever eccentric dance; Will Lindsay (Pimple) causes roars of laughter; Tom Percival (the Baron) is well suited; and Rosa Thornbury and Jack Gillam as the Sisters work with enthusiasm and contribute their share to the laughter department. No less successful are Irene and Hearne as the broker's men, Nailem and Pinchem. Cellini (Dandini) meets with a favourable reception, his singing being one of the features in "A Night in Venice." Flo Rice is responsible for the dances, and she is an admirable exponent of the art. Cinderella's coach is drawn by four Shetland ponies that are the delight of the kiddies. The various numbers have been selected with care, and Maisie Lynne sings "Julius," "If Winter Comes," and also a duet with Miss Challons, "When You Came My Way," with good effect. The latter also gives "I'm Not at Home to Anybody" in excellent style. Cellini, the tenor, in two numbers, "I Love the Night Time" and "O Sole Mio," proves him to be an artist. Will Lindsay sings capitally a "Story Book" duet with Nan Challons, and also "Our House is Open After Hours" and "Are You Working?" Specialities are introduced by Irene and Hearne in a clever cycling act; The Six Iris Girls, in song and dance; and The Four Little Sweeties, in dainty dances. The chorus is a very strong one, and render able support under the able control of Mr. Hal Parker, who wields the baton with success.

"ALI BABA" AT PORTSMOUTH.

Mr. Peter Davey's pantomime of "Ali Baba" was produced at the Theatre Royal, Portsmouth, on Boxing Night, and, being a bright melange of humour, beauty, and song, received a most enthusiastic welcome from a crowded house. It promises to be as great a success as the ones which have preceded it in previous seasons under Mr. Davey's management, both as a spectacle and because of the all-round excellence of the company he has got together. Altogether there are eleven scenes, including a bazaar in the City of Bagdad, with all its elaborate eastern colouring; the Forest; the Cavern of the Forty Thieves; the Courtyard of Ali Baba's Palace, a gorgeous spectacle; and the Fantasia, wherein is shown the wedding fête of Abdallah and Morgiana.

Mr. Arthur Forbes plays Ali Baba, and Miss Billie Bell is the slave, Fatima. Miss Gaby Joyce has been cast for Abdallah, Captain of the Forty Thieves, and Miss Vanwy Chard gives a delightful rendering of the songs that fall to her share as Morgiana. The part of Cassin Baba is in the safe hands of Mr. Wilson Leslie. The dame comedian is Mr. Johnnie Osborne, who, as Cogia, makes the most of his opportunities. Others in the cast include Miss Betty Hogan as Ganem, Mr. Fred Grattan as Percival, the donkey, and Mr. Arthur Stanley as the Bagman. There are specialities by the McGuffin Girls, and Madame Walker's Six Little Rascals. The orchestra is led by Mr. Chas. Peters, the musical director of the theate, and his tuneful lyics will go far this year, as in previous years, to make for the success of the pantomime.

Photo by Fielding

FLORRIE FORDE

❖

"Cinderella"

COLISEUM GLASGOW

A happy and Prosperous New Year to all

NATHANO Bros.

The Act That Made the Shah Laugh!

B. K. KEITH'S ROYAL THEATRE.

"Nathano Bros., comedy, one of the best acts that the house has played for a long time. The two men combine a lot of comedy with their straight tricks."

New York Star.

B. K. KEITH'S ROYAL THEATRE.

"Nathano Bros. complete the third card in the dead heat for third place. They earned the distinction of being one of the best comedy numbers on the bill."—

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A COMEDY SUCCESS. THE SHAH LAUGHED AT THEM.

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DAN ROLYAT

Principal Comedian

"BARON"

and

RENE CHESNEY

Principal Girl

"BABES IN THE WOOD"

ELEPHANT AND CASTLE THEATRE, LONDON.

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FRED COLLINS.

FRED COLLINS'
Third Glasgow Pavilion Pantomime,
"BABES IN THE WOOD"
FOR SEASON OF NINE WEEKS.

DOLLIE & BILLIE. *Photo by Hana.*

KITTY EVELYN.

Including:
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DOLLIE and BILLIE,
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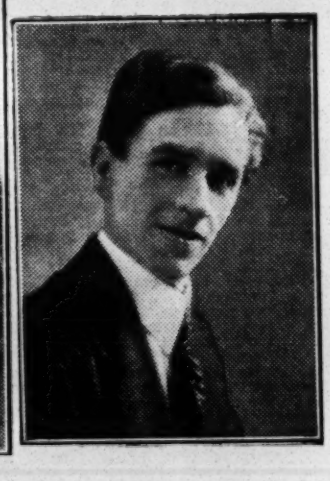

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Each Pantomime produced under the personal supervision of Mr. Fred Collins.

ERNIE LOTINGA
AND THE PRINCIPALS in his screaming Comedy Farce,
"HOUSE FULL"
Wish All Friends
A Happy and Prosperous New Year
"HOUSE FULL"
Written and Produced by NORMAN LEE
Featuring ERNIE LOTINGA, KATHLEEN BARBOR, ADOLPH LUCK, BERTRAM DENCH, AND EIGHT OTHER WEST END ARTISTES.
EVERYWHERE A STUPENDOUS SUCCESS ! !
This, Empire, Croydon. ERNIE LOTINGA, "Beaconsfield," Cambridge Park, Twickenham, Middx. 'Phone—Richmond 2514.

TWO HARDY ANNUALS.

"Charley's Aunt" Still Running.

"THE PRIVATE SECRETARY" DOES LIKE LONDON.

Some stubborn success of recent times have upset all records of long runs—"Chu Chin Chow," for instance—not to mention "The Beggar's Opera" or to recall "The Merry Widow." But there are features of the facts about the two farces heading this column that remain unique, and will probably prove ineffaceable. There is a likeness in their popularity, in their period, and in their amazing vitality. There they are, after thirty years, vigorously wage-earning still. There is nothing quite comparable in the history of the stage!

First Private Secretary.

It is one of the stubborn fictions of reminiscence that Tree was the first Private Secretary. Not so; the first Private Secretary was Arthur Helmore, nowadays popular as a society entertainer. But it is the fact that much of the "business" that has become conventional to the interpretation of the part was mischievously invented by Tree. Moreover, the character corresponding to that of the Rev. Robert Spalding is quite different in the original German farce by Von Moser. It is indicated by the title "Der Biblioteker"—or, "The Librarian." When Charles Hawtrey, a son of the famous Eton master, being short of twenty-five, translated Von Moser's farce, he changed the character into that of a clergyman, and impudently caricatured a family friend, longtime the chaplain of Strangeways Prison. Parson Truss took the joke in such good part that he never missed a performance of the farce when it came his way, and was the most delighted member of the audience.

A Young Manager.

Hawtrey had already been on the stage two or three years. He made his first appearance as Edward Langton, in "The Colonel," at the Prince of Wales Theatre, and often repeated this performance. "The Private Secretary" was tentatively produced at the Theatre Royal, Cambridge, on Nov. 14, 1883. Capital to the extent of a few thousand pounds was provided, and in the spring of the following year Edgar Bruce was good enough to place the Prince's Theatre at the disposal of the young adventurer. He had built it with part of the fortune he made out of "The Colonel"; and he was nearly ready for the production of "Called Back," dramatised from the phenomenally popular novel of Hugh Conway, which first brought the phrase "shilling shocker" into use.

How Tree Arrived.

For Paolo Macari he had engaged Beerbohm Tree, then in the first flush of fame as a representative of uncanny foreigners; and for the part of Pauline March, Miss Lingard, who had but recently returned from America, where she had developed from one of the music hall Sisters Dunning, great favourites at the old-time Canterbury. Bruce demanded the then heavy rental of £150 a week for the theatre, which was free for eight weeks only, and further imposed the condition that certain members of the company on his hands should be used in casting "The Private Secretary," although they were quite unsuitable, and could never have occurred to an experienced metteur en scene, as Hawtrey now is, casting a play with a free hand. Tree, on his part, was furious to think that he had to play the part of the Private Secretary, and deliberaely, even outrageously, exaggerated it. The season was an utter failure, and ended coincidently with Mr. Hawtrey's capital.

Generosity and the Globe.

In a desperate state of mind, he met Mr. J. L. Shine, who, with Hollingshead, had the Globe Theatre, in Wych-street, on his hands. They had just ended a disastrous season of comic opera, and were prepared to hand over the theatre for a song—£125 a week, the first month's rent to be paid in advance. Hawtrey had in sight £500 offered for the provincial rights of "The Private Secretary," and, in the true spirit of speculation, took the Globe, drawing for the rent against the country rights cheque—which, he was soon advised, would not be met. It is part of the story that the country rights, withheld from the defaulter, and eventually worked by Mr. Hawtrey and his confrères, produced them upwards of £40,000. "The Private Secretary" was in possession, but certain of eviction as soon as it transpired that the rent would not be forthcoming. Then it occurred to the trembling tenants that Shine and Hollingshead might not have the power to sublet the theatre, which proved upon investigation to be the case. So the rent payment was "withheld" till this point should be settled, and for the time the gentleman who didn't like London was clear.

Penley Petulant.

It seemed as though "The Private Secretary" had at once settled into a success at the Globe. "Billy" Hill, always enamoured of the play, and of his part, was at his best. Penley frankly adopted Tree's antics, and they seemed to become him as they had not become the other. He was troublesome, for he felt he had made a bad bargain and a success at the same time, and periodical increases of salary were found to be the only cure for oft-recurring illnesses.

But the end of the first week was marked by a potentially disastrous crisis. Hawtrey supposed that the good business would have made ample provision for the salaries of the company. When his treasurer asked him for the cash necessary to pay them, he learned that most of the business had been done with the libraries, in respect of the higher priced seats; and the libraries would pay at their convenience! In a word, there was no ready money. To one versed in theatrical matters the affair would have been easy of adjustment. But in this respect Hawtrey was a novice.

How the Ghost Was Got to Walk.

He resorted here, and there, to meet with repeated rebuffs. Saturday morning came, and, out betimes in search of money, the unhappy manager met with more rebuffs. At last he ran down his prey in a remote suburb, and, having got the desired cheque, was kept talking until he could only reach the bank and cash it with the aid of a racing hansom. Nerveless and perspiring, he had at any rate the presence of mind to halt at Romano's, fortify himself with a pint of champagne, and stroll into the theatre the imperturbable Hawtrey that we have known and loved in a century of comedies. There was the company, scowling and despondent. "Hello," said the manager, cheerily, "what's this? There's no matinée." "No," was the bitter retort, "it looks as if there were not! What about our salaries?" "Why, surely the arrangement was for to-night." More reproaches—till Hawtrey conceded that afternoon was just as convenient to him as evening might be, smilingly produced a bundle of notes—and was voted a fine fellow, with no dissentients. The play ran seven hundred and fifty-eight performances; subsequent revivals ran to one hundred and sixty-one performances. There was a gentleman who played Hill's part, Cattermole, in the provinces, for twenty-one years.

"Charley's Aunt."

At the outset "Charley's Aunt" showed just as little promise. Tentatively produced at a small provincial theatre, it ambled from town to town, and in one instance the audience was so small that it was thought better to dismiss! Brandon Thomas, its author, was a man of rare charm and sweet nature. Tall, handsome, with the fine carriage of a somewhile soldier, he wore a monocle habitually with ease; he played the banjo as it might have inspired Kipling, likewise the piano, and the most joyous nights at the Savage were those when "Tommy" had been dragged to his feet to give an impromptu entertainment. Eugene Stratton never sang "I Lub a Lubbly Gal, I Do!" with half the fascination that its author conveyed to it.

Student of Moody and Sankey.

Thomas tried engineering and shipbuilding. He wrote a pamphlet critical of Moody and Sankey, the American Evangelists, that nearly made him a journalist; he became an institute entertainer, and then a letter of introduction to the Kendals made him an actor. To the end of his career he gave to certain parts a deliberate dignity quite incomparable.

He wrote a dozen plays, of which I think "Charley's Aunt" was the last to be produced. Penley incited him to the task. To Thomas occurred the idea of exploiting the little man in woman's clothing. It was received by the actor with delight; and so grew "Charley's Aunt." I have heard that the farce was an adaptation. Not so; it was dictated, as it came from Thomas's brain, to his wife. Penley, it is true, elaborated his own part, till the belief obsessed him that he was the inspiration, if not the author of the play. Thomas's desire was to emphasise the sentimental side. The relations of the men in time strained to breaking point. For Penley was an easy man to quarrel with. He was capable of the most generous actions, and, in sudden interludes, of the most spiteful.

Arrives at the Royalty.

"Charley's Aunt" came at last to the Royalty, in Dean-street, a then discredited house, whence the proprietress, Miss Kate Stanley, had retired somewhat weary of personal adventure there. So dilapidated was the Royalty that at the third performance of "Charley's Aunt" the old Duke of Cambridge fell to the floor as he sat heavily in his stall. Characteristically he swore like a trooper, then burst into hearty laughter.

A Fortunate Financier.

Penley was financed in respect of "Charley's Aunt" by a well-known City man, Hartmont by name, who was rolling in money one day and eagerly in search of it the next. He agreed to put up £1,000—the sum would be wholly inadequate, indeed, a ridiculous provision nowadays. As a matter of fact, he was never called upon to find more than £650, so quickly did the old lady from the Brazils appeal to the popular imagination, and, let it be added, so carefully restrained was the expenditure.

This was just as well, for Hartmont was bluffing. He had been hard hit in the City, and, to the dismay and apprehension of his colleagues, only produced the £650 actually employed, in driblets obtained from a moneylender. Moreover, he lost faith in the play during the course of rehearsal at the Royalty, and roundly declared one day that he wished he was out of it. The quick retort of his companion, one of our shrewdest managers, that his release could probably be arranged in a few hours suggested to him that there might be more in the play than he saw, so he obstinately stuck to it. Probably he made upwards of £60,000, but he died poor. Indeed, in no in-

stance did the money stick. Both Thomas and Penley made comfortable fortunes—say, £100,000 and upwards. In the course of time the copyright reverted to Thomas's family, and, under the direction of his widow, an astute business woman as well as a gracious and charming lady, it is understood to yield a large yearly income still of £2,000 and upwards.

Henry Dana.

Penley's business manager then, and for two and a-half years thereafter, was the late Henry Dana. The son of a distinguished public man, Mr. Dana toyed with the Bar and coquetted with the City, acquiring an intimate knowledge of London life in the seventies as here and there one. Ardent an l expert in every kind of sport, young Dana seized an opportunity of going to Western America, and for several happy years was a rancher. The defection of a partner turned him towards the stage, and for further years he acted. But from "Charley's Aunt" onward to the Globe Theatre and Marie Lohr business management was his engrossment. At one time, from his office in long-demolished Wych-street, "Charley's Aunt" having proceeded to the old Globe, more spacious than the Royalty, he had the supervision of no fewer than forty companies playing "Charley's Aunt," not only in every English-speaking country, but in France and Germany, and all over the Continent.

Meanwhile, at the Globe, Penley was able to indulge his pleasant propensity for hospitality by giving huge parties on the stage on the hundredth, the five-hundredth, the one-thousandth, and on any intervening nights that afforded an excuse.

Vicissitudes of a Theatre.

Penley was at one time a very rich man, worth probably £150,000, but he was amazingly obstinate and unfortunate in his speculations. He bought the Novelty Theatre—as, after many changes of name, and more to come, it was then known—convinced that it would be repurchased from him at a huge profit when Kingsway came along, sweeping through Clare Market. But the Novelty Theatre was passed by. Of course, it commands a large rent to-day. Once it went begging at £20 a week! I have seen a Parsee opera company there, a mesmeric entertainment, heard a "not proven" suspect lecture on an alleged murder that was a world's wonder, remember a young actor shot on the stage with a carelessly managed pistol in a melodrama, and seen an angry crowd throw the seats at unsatisfactory prize-fighters! It is now a respectable house and a valuable property, but Penley lost a good deal of money there, as he did in real estate depreciated by a sewage farm near his Woking home. I am afraid that even the ten thousand and odd pounds disclosed in probate was illusory.

"THE BLUE BIRD."

At the Duke of York's.

Although much of the glamour of its first production seems to be absent from the r ival of "The Blue Bird," by Maurice Maeterlinck, it still remains a work of imagination and charm. The first performance of the present revival on Tuesday afternoon was marred by the unseemly behaviour of the scenery and drop curtain, which allowed us to see the trousered legs and booted feet of the stage hands during the intervals and spoiled the illusion.

The outstanding features of the present production are two wonderful pieces of acting by Mr. Ernest Hendrie as the dog Tylo, and Mr. Norman Page as the cat Tylette; these, we imagine, have both been studied from life, and are perfect examples of caninity and felinity. The dog devotes his life to the faithful service of the humans; the cat walks alone and all people are alike to her; she is treacherous and full of guile, but still a pleasant animal to have about the house, in spite of the falsity of her affectionate ways. Mr. Page's make-up as Tylette is a masterpiece of skill, and never for one moment does he forget that he is a cat, though possessed of a human voice. Mr. Hendrie's Tylo is equally fine.

The most attractive scene in the play is still The Kingdom of the Future; it is a pity that smaller children could not have been selected for the unborn—probably the County Council interfered.

The two children, Tyltyl and Mytil, are attractively played by Miss Joan Duan and Miss Phyllis Fay, but the former gave an impression of over-precocity that might be avoided with advantage; the latter was a delightfully wildly natural little girl. Much depends on the part of the Fairy Berylune, which was in the capable hands of Miss Lily Brough, who played it with excellent sincerity and spirit. Miss Elise Craven was charmingly graceful as Water, and Miss Nora Johnston (who presents in association with Miss Violet Melnotte) was a dignified and passionate Night.

The unusual imaginative charm of Maeterlinck's play should draw all children and their parents to the Duke of York's Theatre during the holidays.

Mr. Frank Jepson's excellent orchestra at the Empire, Bath, under the clever leadership of Miss Anna Jansen, was a great success on Christmas night. The hotel was booked to capacity, and in a well-chosen programme, "I'm Getting Better Ev'ry Day" roused the lounge" to insist on four encores. The novelty fox-trot, "Oh, That Mistletoe Bough," was also heartily applauded.

DRUMMING MADE EASY.

A WONDERFUL INVENTION.

Another stage in the history and evolution of the drum has been reached by the appearance on the market of the Futurist Drum (or Consetrum). This new species of drum has been invented by Miss Violet Angyal, a young lady who, inheriting the inventive faculty from her father, has turned it to good account in simplifying the playing of instruments of percussion.

The side-drum, for instance, the complete mastery of which, according to some authorities, can only be secured by commencing at a very early age, becomes child's play when a Consetrum is used. By a simple manipulation of the fingers, the performer can produce with one hand any beat, even to the perfect "roll." An ingenious but simple arrangement of springs secures this end, and the drummer has his other hand free to use as he will.

Naturally, an invention of this type opens up great possibilities. The average person, particularly anyone with a knowledge of music, can become a proficient drummer after a very short time, and by the elimination of drumsticks, the Futurist drummer can play several instruments of percussion simultaneously, and thus produce a combination of effects that has not hitherto been obtained by even the most adroit speciality drummer.

At a recent demonstration all these attributes were made manifest. The first instrument shown was the Patent Tambrin Drum—a side-drum which is held in the hand like a tambourine, and which can be played after a very short practice. This is essentially an instrument for the home, and will lend zest to any dance or melody. A variant of this is the Patent Marching Side Drum, which will make the tiniest Boy Scout the beloved of his patrol. A Combination instrument was then demonstrated. This is a fine little set, also suitable for the home or for a small orchestra. Such instruments as the Gong Drum Cymbals, Side Drum and Wood Drum are included in the set, and, as in all varieties of the Consetrum, there are no drum sticks or beaters to be held in the hand.

A Miniature Orchestra.

Finally, the Patent Orchestral Consetrum and the Piano Consetrum were exhibited. These instruments will commend themselves particularly to managers of picture theatres and to conductors of orchestras. Further effects are produced by a treble-action pedal, whilst the Piano Consetrum turns a pianist into a miniature orchestra in himself.

Throughout the demonstrations there was an abundance of proof that not only can rhythmic precision be obtained from the futurist drums, but that they are capable of the nuances of expression which are so essential to the competent drummer. All Consetrums, moreover, are fitted with patent snares, which eliminate the delicate operation of tuning.

The introduction of the Consetrum into general use ought to result in a huge development in the use of instruments of percussion. With a piano and a Consetrum, everybody will be able to enjoy a post-prandial dance in the drawing-room, small orchestras will be able to add the enhancing effect of drum to their music, and, in fact, there is no knowing where the Consetrum will stop. Certainly, all wise musicians will be careful to add the use of the futurist drums to their attainments. It is a small matter easily learnt, but it should find them plenty of jobs in these days when "double-handed" men are in demand.

Futurist drums are manufactured by Messrs. W. Gradwell & Co., Ltd. Their London offices and showrooms are at 115, Balham Hill, S.W.12.

"THE SLEEPING BEAUTY."

At Ilford Hippodrome.

The African Productions were last week presenting a charming pantomime, "The Sleeping Beauty," at the Ilford Hippodrome. The story is mainly on familiar lines, but there are one or two praiseworthy innovations. There are eight delightful scenes which reflect great credit on the artists. Miss Ethel Holden is a delightful Prince Charming, her rendering of "I'm Getting Better and Better," "Caravan," "Golden Dream-boat," and "Sally," being greatly appreciated, whilst Miss Vera Wray, as Princess Beauty, captivated the house in her delicate handling of "Peggy O'Neil." A. G. Spry made a capital King Hercules, and was very amusing in "I Want Some Money" and "Beaver." He had an excellent partner in Miss Dorothy Ewins as Queen Browbeat. Larry Kemble's antics as the Lord Chamberlain were very funny, whilst Teddie Bass, as the Lord Chancellor, also did good work. Frank Dunlop, as the Royal Nurse, acquitted himself admirably in the business allotted to him, introducing "In Our Little Garden Subbub" and "Father's Name Was Brown," which went very well indeed. Miss Gladys Johnson was an attractive Archibald, the Prince's valet, and Miss Dorothy Wills as Colin, the village lady-killer, and Miss May Barrie as Dorothy, were responsible for several dainty turns. Will Stuart and W. L. Pringle as Woodmen, and Winnie West as Herald, also contributed to the success. Frank S. Strickland admirably represented Father Time, whilst Alice Langham as Rosebud, Queen of all Good Fairies, played her part in a most delightful manner, and Leonard Edwards as Malice, King of the Demons, is also deserving of praise.

Season's Greetings to all

WHIT CUNLIFFE

MR & MRS. BERT ERROL

Extend Greetings to Friends.

AT HOME & ABROAD.

PANTO SEASON 1922-3

LONDON HIPPODROME.

Com: ERNEST EDELSTEN.

GASTON PALMER

WISHES ALL A HAPPY AND PROSPEROUS NEW YEAR.

This Week: SHEPHERD'S BUSH.

Next Week: CHISWICK.

LES KLICKS

(Tom & Dorothy Wheatley)

Present their celebrated Electrical and Mechanical Phantasy with beautiful Illuminated Properties; also the Wonderful Life-like Giant's Head.

Pantomime Speciality 1922-23,

Lyceum Theatre, Strand, London, W.C.2.

Compliments of the Season to all.

KIDDY KENNEDY

PLAYING

"SARAH JANE"

IN THE

Wylie-Tate Production "JACK AND THE BEANSTALK"

EMPIRE, SHEFFIELD

[Photo by Fielding

Vide PRESS:—"The Little thing that was the Big Hit in the London Hippodrome Pantomime."

Booked with Moss Empires, Ltd., Wylie-Tate and Principal Halls to 1926.

9 Consecutive weeks vacant after Panto. Direction—Mr. ERNEST EDELSTEN.

Photo] [W. B. Dickson

COME OVER!

Fred Collins' Panto.

"BABES IN THE WOOD,"

Pavilion, Glasgow

(2nd year).

ARTHUR LUCAN,

THE Character Dame,

— AND —

KITTY McSHANE,

Principal Girl.

BEST WISHES FOR A HAPPY AND PROSPEROUS NEW YEAR TO ALL.

Photo] [Dickson, Hamilton.

KATRINA

The Spirit of Youth

and JOAN

SEASON'S . .
COMPLIMENTS
TO ALL. . .

Photo by Dobson.

The London "Evening News," Dec. 2, '22.

TWO FUTURE STARS.

No turn at the Alhambra this week has been more enthusiastically applauded than that given by the Dancers Katrina and Joan.

If their names had "ski" or "off" at the end they would possibly be given a place at the top of the bill, but the girls are British.

I left "Katrina and Joan" saying that I had been glad to make the acquaintance *of two future stars.*—STROLLER.

Second Season under Mr. John Hart.
"Jack & Jill," Prince's Th., BRISTOL.

Represented by - Julius Darewski.

"THE LITTLE DUCHESS."

At Glasgow.

New Musical Play, by Robert Courtneidge and Bertrand Davis; Lyrics by Percy Greenbank and Bertrand Davis; Music by G. H. Clutsam. Produced at the King's Theatre, Glasgow, on Monday, Dec. 25.

Beatrice	Doreen Langton
Carol	H. E. Pearce
Zabaroff	R. Barrett-Lennard
Vasco	William Morgan
Tobolski	W. A. Haines
De Pollitzer	J. Endacott
Mascari	Bernard Clifton
Villon	Hamilton Edwardes
Pastiche	John Batten
Durandi	Charles Desmond
Smith	Eric le Fre
Zephyrine	Ethel Oliver
Emma Purvis	Gwen Clifford
The Marquise de Bricche	Mabel Munro
The Viscountess d'Orsay	Pat Fitzgerald
Madame Whelan	Queenie Swift
Madame Von Gotter	Vida England
Madame Lynar	Effie Francis
Madame Goltz	Doris Dean
Sam Purvis	Mark Lester

By placing the action in the imaginary country of Novojazzo, the authors are quite unfettered in their choice of incidents or customs, and can range at will from China to Peru, if required, but in this case Brixton and Egypt content them. Novojazzo is bankrupt, the reigning prince, Carlo, is deposed, and the country is sold to San Purvis and his wife Emma, who adopt the titles of Prince and Princess. Plebian and uncouth the couple may be, but they have a daughter, Beatrice, who might be the descendant of a hundred kings, and her beauty and charm provide an easy solution to various problems. For on their way to Novojazzo the Purvis family had been rescued from danger by a handsome young man, who naturally is the deposed Prince. He falls in love with the Duchess Beatrice, and when Sam and Emma get tired of regal pomp, and the danger of revolution, the pairing off of Carlo and Beatrice will bring happiness and sweet content to all.

The arrival of the Prince Sam and Princess Emma at the Court of their new country, and their initiation into the intricate ceremonial in force there, gives unlimited openings for funny business, and laughter was universal. A serious touch is introduced by a tiff between the lovers and a suspicion of jealousy, caused by the amorous Prime Minister Zabaroff neglecting his lady-love Zephyrine, première danseuse at the Opera, and devoting too much of his time to Beatrice.

The second act gives great variety in the scenic effects, opening in the Gardens of the Artists' Pavilion, thence to an Egyptian Fête, followed by the Exterior of the Pavilion, and culminating in Zabaroff's Studio. In the latter scene the artist, Mr. T. F. Dunn, has cleverly hit off some of the crudities of the newer art school, and indulges in a riot of primary colours. The other scenes are handsome settings for the action, the Palace of Novojazzo, by Mr. Marc Henri, being specially good. He has two other scenes to his credit, and the Garden scene is by Mr. Stanley Shuter.

Mr. Mark Lester and Miss Gwen Clifford, as the aspiring Prince and Princess, are richly comic, and all their business and asides were heartily enjoyed. Miss Doreen Langton is an ideal Beatrice, and her songs were enthusiastically encored. Mr. H. E. Pearce is duly dignified and romantic as the former Prince, and is a vocalist of considerable merit. Mr. R. Barrett-Lennard is well placed as Zabaroff, and, in addition to acting the part well, he is a nimble dancer. Most of his business is in partnership with Miss Ethel Oliver, who proves a decided success as the dancer from the opera, Zephyrine. Mr. William Morgan gives a stolid and solemn rendering of the part of Vasco, the Lord Chamberlain, and, by way of contrast, Mr. W. A. Haines makes a lively and eccentric Tobolski. Miss Mabel Munro, as the Marquise de Brioche, and Miss Patt Fitzgerald, as the Vicomtesse d'Orsay, are bright and animated.

The music of Mr. G. H. Clutsam is tuneful and catchy, several of the airs being heartily encored.

THE ORIGINAL

BELLINIS

SENSATIONAL EQUILIBRISTS
AND DARING AERIAL GYMNASTIC ACT

Wishing all Friends a Prosperous New Year

MANY THANKS TO ALL MANAGERS AND AGENTS FOR BOOKINGS DURING 1922

VACANT ALL JANUARY AND FEBRUARY

Perm. Address—Springwood House,
Littlemoor Rd., Pudsey, Nr. Leeds

The Season's Greetings
from
DAVE CARRIE
LOCH & LOMOND
"THE NATURAL COUPLE"

THE ENCORE, Dec. 7, 1922
At the
LONDON SHOREDITCH

Loch & Lomond have one of the most delightful and natural comedy acts going. They sing, dance, patter and generally create positive screams of laughter. Miss Lomond's quaint methods and ideas as a low comedienne were a revelation in mirth. Who would dare to say, after seeing Miss Lomond's antics, that funny comediennes cannot be found?

EXETER EXPRESS and ECHO, Nov. 28, 1922
Plenty of Fun and Variety at the Hippodrome

A very bright and entertaining bill at the Exeter Hippodrome this week is topped by Dave Loch and Carrie Lomond, who in two capital sketches depicting Irish and Scotch scenes prove themselves both original and versatile. Their Irish scena is particularly entertaining and full of native wit. Carrie in the role of a widow—quite a merry one—is extremely vivacious and resourceful. The Irish temperament is not a very easy one to portray. It is much like a flower-pot on a gunpowder barrel. You never know whether the flower is going to bloom or to be blown up. The flower of Carrie's heart does a little of both when Dave begins his courtship. But it all ends very happily, and by the time Carrie begins to kick her legs about, you feel pretty certain that Dave has made a lasting impression. They are a clever couple who know how to entertain amusingly.

Jan. 1 OLYMPIA, GLASGOW

Owing to transferring, we have a few immediate vacancies.

Agent:—GEO BARCLAY

A Happy and Prosperous New Year to All.

SAM W. LA VEEN presents
"JULIUS & BRUTUS,"
PLAYED BY
LA VEEN & CROSS.

Pantomime Season—THEATRE ROYAL, GLASGOW.
Howard and Wyndham's Production—
"SINBAD."

Spring Season—SOUTH AFRICA.

NOTE.—THIS ACT IS COPYRIGHTED AND FULLY PROTECTED.

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PERSONAL DIRECTION: Mr. PERCY RIESS, N.V.A., LTD., 12, CHARING CROSS ROAD, W.C.2.

Thanks to the several Managements who have so kindly postponed our dates permitting us to again play in Panto.

Compliments of the Season to All
— FROM —

HARRY ZAHL

The Variety Agent of South Wales.

Pantomimes: SLEEPING BEAUTY. MOTHER GOOSE.
Latest Productions: HOIST YER SLACKS. YOU'D LAUGH IF YOU KNEW

Offers for Dates in England Invited.

Wires: "ZALKO," CARDIFF. 'Phone: 2284, CARDIFF

The Season's Greetings
and all good wishes
for the New Year.

GUS FOWLER.

PALACE THEATRE,
NEW YORK.

G. HUBI-NEWCOMBE

Lyric Author.

"Whisper and I shall Hear" (Piccolomini).
"Within your Heart" (Trotere).
"Love's Devotion" (A. F. Tate).
"Heart's Delight" (Tosti).
"A Summer Song" (Guy d'Hardelot).
"I Heard a Sweet Song" (Dorothy Foster).
"Cloze-props" (Charles).
"Cheap Jack" (Cohen).
"My Stoodio on the Pavement" (Cohen).

SONG OF THE SWEEP.

"Swee - - p! Swee - - - p! Swee - - - - p!"
Oh! Down street, and lane, in sun, and rain,
You may hear me callin' "Swee - - p!"
Somewheres about Seven, when you're dreamin' of Heav'n,
And you ain't too fast asleep;
An' it's my busy brush that goes up with a rush
An' peeps out happy an' free,
While the cat gets a kick an' the dog gets a lick,
For they don't seem fond o' me;
An' it's "Swee - - p! Sweep! Swee - - - p!"
I sing where next I call,
I ring, an' I knock, about Six o' the clock,
While the 'Boss' is asnorin', an' wakes with a shock,
An' Bridget comes blinkin', an' fastnin' her frock
And I sing with my beautiful drawl,
"Swee - - p! Swee - - - p! Swee - - - - p!"

2

It's a wonder I'm 'ere, for once, Oh, dear!
'Old Bean' steals down from 'is bed,
"'Ands up!" says 'e, but 'e pots at me,
An' I thought that I was dead,
"Please, Sir," I cry, "I ain't burglin'—for I—I'm on'y"—— Says 'e, "You thief!
Now empty that sack, and put everything back."
(Spoken)
(So I spills all my soot on the floor in a crack. Oh, my!)
An' respectfully takes my leaf.
Then "Swee - -p! Swee - - - p! Swee - - - - p!"
I sing where next I call,
But the clock 'ad struck. Says Polly, "You're late."
So I give 'er a kiss, but she slaps my pate.
'They' wanted their breakfast—'they' 'ad to wait
Till I'd gone, with my beautiful drawl,
"Swee - - p! Swee - - - p! Swee - - - - p!"

3

When all's asleep, sometimes I creep
To a spot not far away,
And in starlit skies I see the eyes
Of my 'dear' who could not stay.
Oh, yes! She lov'd me far too well,
For I wasn't kind to she;
But in skies above my lost dear Love
Is waitin' there for me.
"Swee - - p! Swee - - - p!"
(tearfully) "Swe - - ee - - ee - - p!"
Yes, I know she hears me call,
An' not often I fret, but I never forget
When lonely I be, that she loves me yet,
An' I sing when up in the morn I get
"Swee - - p! Swee - - - p! Swee - - - - p!"

G. HUBI-NEWCOMBE.

ADAPTATIONS & TRANSLATIONS.
LIBRETTI FOR CANTATAS AND OPERETTAS.
1,100 Songs Sold.
350 "Adaptations," with not one failure to give great pleasure.

"OVERBURY," FURZE LANE,
PURLEY, SURREY.

The Pick of The PANTOMIMES

"ROBINSON CRUSOE" at NEWCASTLE-ON-TYNE

Pictured below are the Principals in Howard & Wyndham's Gorgeous Spectacular Production at the Theatre Royal. One and all extend warm New Year Wishes to "ERA" readers

Photo by P. Bamber

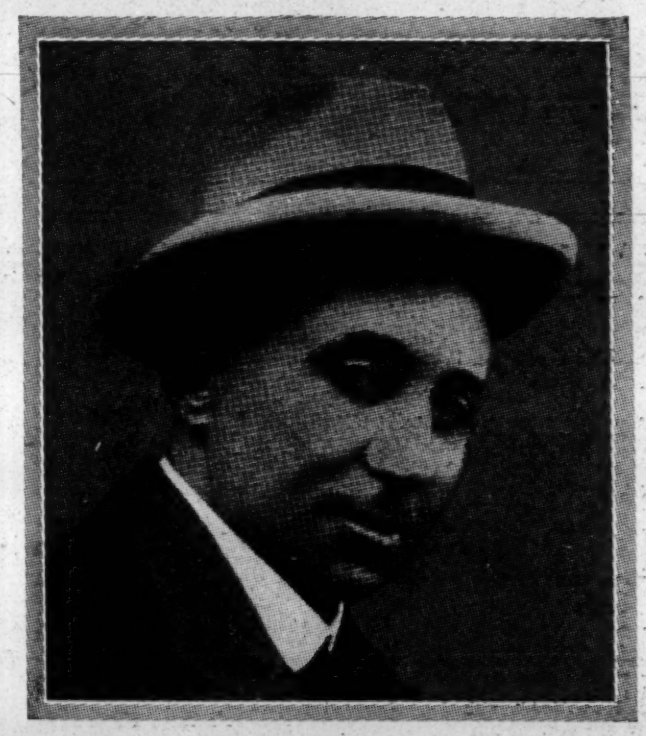
DOROTHY LEIGH

Photo by Dobson

LILY SOUTTER

HILDA DENTON

LA PIA



WILL FYFFE

Photo by Floyd

BALLARD BROWN

ALBERT FELINO

Photo by Fielding

THE MEGANS

JACK HURST

Ella Shields

Happy Thoughts and good wishes to all friends at home — not forgetting those in New Zealand, Australia and America

PROVINCIAL PANTOMIMES.

"ALADDIN" AT HULL.

"Aladdin," the pantomime at the Grand Theatre, Hull, for which Mr. Francis Laidler and Mr. William Morton are responsible, should have a successful run. It appeals largely to the children, and is notable for the Little Sunbeams, a group of children, who are prominent in the production, and the very clever cat. The pantomime is also strong on the comedy side, and some of the catchiest of songs are introduced.

The opening of the pantomime, The Market-place in Pekin, is one of the most charming ever staged in Hull, and the lighting effects add greatly to its beauty. Another pretty scene—lavish to a degree—is the Royal Garden at Pekin and Street of Lanterns, and a charming finale, The Garden of Chrysanthemums, is quite a triumph.

The principl boy is Miss Marie Brett, a former principal girl, who is going to be very popular. She is both dainty and winsome, with an infectious smile. She is a favourite with the grown-ups and particularly with the children. She sings several well-known tuneful numbers, one of the most popular is "Shanghai," in which she is supported by a chorus, with swinging lanterns. "Julius Cæsar" is a song which goes with a lilt, and she is also associated in the concerted numbers. "Aye, Dearie Me To-day," and "The First Forty Years," in which there are some amusing topical allusions. Miss Jane Ayr is also a charming principal girl, and makes a taking Princess. Her songs are "Uncle Sambo," a melody which she accompanies on her guitar-like Hawaiian ukelele, "Why, Dear?", "I Am a Princess," and "Tell Her at Twilight," in which she is associated with Miss Brett.

Widow Twankey and the Cat are inseparables, and will have much to do in making the pantomime. Mr. Eddie Foy is the Cat, and has obviously made a close study of pussy's peculiarities. There has never been a more entertaining cat in Hull pantomime; he is very agile, and his antics are so natural that one might almost think he was a real tabby of prodigious size. He has plenty of scope in the Palace scene, and such is the reception that it can only be subdued by the cat removing his mask. Mr. Ben Obo, as the portly Widow Twankey, is highly diverting, and a great success, as was to be expected of one of the most popular dame impersonators. His duet with Aladdin, "That Old-fashioned Mother o' Mine," is one of the hits. Jim Obo is Wishee Washee, and between them they create further merriment. The comedy side is also contributed by Harry Piddock as Abanazar and Pat Redmond and Dan Redmond as the Policemen. The first-mentioned's song, "Onion Pickling Time," with the Little Sunbeams chorus, went with a lilt.

Miss Hilda Cross is a graceful and dainty Fairy and Geni of the Ring; she has a fine voice, and sings with pleasing effect, "If Winter Comes" and "Keep Moving." Miss Gladys Watson is "Saucee"; she has a nice voice and dances cleverly, her song and dance, "Who's the Girl?" showing her versatility. Miss Sybil Weston as Pekoe, the Vizier's son, is a delightful little character; and Mr. Lewis Leslie as the Emperor of China gives sufficient dignity to the part. Then there are Mr. Arthur Terti as the Grand Vizier; and Mr. Henry Wys as the Slave of the Lamp. The Sunbeams' chief number is "April Showers," and includes some very pretty dancing.

A word of commendation must be passed to Mr. Lewis Leslie for his stage-management; and to Mr. Noel Vincent, the musical director.

"ALADDIN" AT SALISBURY.

Messrs. Oswald Cray and Will Parkin again produced the pantomime, "Aladdin," which went with a fine swing, and delighted huge audiences at the Palace, Salisbury. The pantomime is in 10 scenes, and they are all artistic. "The Mystery Cave" and "Aladdin's Palace" calling for special mention. The familiar story is followed, and enlivened by all the newest songs and gags. Excellent work is done by Miss Edna Barnes as Aladdin, Miss Mac Havard, the Princess, and Mr. Michale Lenoir (the Emperor). Mr. Will Purkin, as Widow Twankey, has already become a firm favourite. Other parts are cast as follows:—Wishee Washee, Mr. Lance Britt; Pekoe, Miss Vivienne Tempest; Nicee Nicee, Miss Madeline Booth; the Geni of the King, Mr. Pat Sullivan; the Slave of the Lamp, Madame Friss; Electra the Witch, Mlle. Adele; Abanazar, Mr. Frank Melvin; supported by a full chorus of well-trained voices. The specialities introduced include the sporting cyclists, Irickolo and Kolo Trio, introducing their comedy football match on cycles; The Bon-Bons, in burlesques; Adele, the Australian Clairvoyant; and The Sullivan Bros. The music is under the direction of Mr. David Crook. All the latest songs are introduced, the most popular perhaps are "Peggy O'Neil," "Nobody Noticed Me," "When You Came My Way," "I Want Some Money," "Ain't You Coming Back to Maryland?"

"OLD KING COLE" AT SOUTHPORT.

At the Southport Opera House, on the afternoon of Boxing Day, Mr. Harry Lee produced his pantomime, "Old King Cole," before a large and enthusiastic audience. Miss Rita Dilson makes a handsome principal boy, and sings and acts well. Her most successful numbers are "I Love the Night-time" and "Roaming," whilst she and Miss Minnie Earle (the principal girl) gain much applause by their rendering of "Love, My Love." Miss Minnie Earle is charming, and possesses a beautifully clear voice, which is heard to advantage when she sings "Caravan." She is also very successful in her other numbers, notably, "Mississipi," in conjunction with Mr. Teddie Gibsen, and "Bonnie Mary of Argyle." Miss Edith Lomond, the Fairy, sings "Ten Little Fingers and Ten Little Toes" with success. Miss Gertie Westwood is good as the Witch. The comedy is in the able hands of Jim Jessman and Harry Niblock. These two carry the pantomime on their shoulders, and keep the house in roars of laughter. Their concerted item, "Some Folks are Born to be Merry" is exceedingly clever. Mr. Jessman, a born comedian, excels as King Cole, and his item as a soldier on sentry is funny. Mr. Harry Niblock as the King's bosom pal is an exceedingly clever "Jew" comedian, and perhaps the most popular song in the pantomime is the one sung by him, "Rebecca from Mecca." Mr. Teddie Gibson is good as the Demon, and his singing in the Prologue proves him to be a vocalist of no mean accomplishment. His concerted item with Jim Jessiman, "Our Little Garden Subub," meets with immediate success. Scott and Earle afford evidence in one scene of their ability as acrobats. Special mention should be made of the Alhambra Girls, whose dancing is one of the most popular features in the pantomime. The chorus do well under the able direction of Mr. Norman Clay.

The pantomime was produced by Mr. Alex. Cameron under the personal supervision of Mr. Harry Lees, and the whole production reflects great credit on these two gentlemen, and Mr. Thomas Harvey, the energetic stage manager.

"TOM, TOM, THE PIPER'S SON" AT SHEFFIELD.

The pantomime of "Tom, Tom, the Piper's Son" was given the heartiest of receptions in its première at the Theatre Royal, Sheffield. The "book" is by Mr. R. C. Oldham, who has, in dealing with Tom and his schemes to steal the King's lucky pig, evolved a story teeming with mirth-provoking adventures.

The scenery is most elaborate, the principal scenes being the Market of Tumbledowndery, the Haunted Wood, the Land of Nursery Tales—all three painted by Mr. R. C. Oldham. Perhaps the latter scene will be most appreciated by the juveniles, for it reveals a procession of 31 nursery rhymes. Other scenes are Hall in King's Palace, Royal Orchard, and the Jazz Palace, a magnificent set.

Miss Mabel Lamont is a popular principal boy, and infuses plenty of spirit into the part of Ruben; her chief songs are "Listening In," "Shufflin' Along," and "Sally." Miss Renee Sutton is a captivating Princess Alicia, and she is heard to advantage in her well-rendered songs, "Say It With Music," "I Wonder if the Goblins Know?" and joins in duet, "Dear Little Love Nest," with Miss Lamont. Miss Elsie Cowie is a charming Fairy Joy, who sings with taste "If Winter Comes." Mr. Teddy Brogden is a very humorous Tom, his songs, "Are You Working?" and "Our Little Garden Subbub," going very well. Mr. Dick Evans as King Thingummy is responsible for much merriment, and sings "On a Saturday Night" and "Sweet Hortense." Mr Josh Dixon plays the Dame in capital style. He gives "Whoops-a-Daisy," and joins in duet with the King, "And Yet I Don't Know." Mr. W. Eric Sutherland as the Demon is good, and his vocal number, "Sing Me a Song," is well rendered. He also sings, in conjunction with the Fairy, "The Sheik." Special mention should be made of Mr. George Alis' antics as the dog, Buster. Specialities are given by the Eight Wonder Girls, the Bounders, and clever dancing by Miss Mirabelle Weir. Other parts are in the hands of Vera Cowie (Stephen), Mr. Jack Gordon (Chokey), Mr. G. M. Ritchie (Mrs. Pig), and Mr. Fowler Thatcher (Pied Piper).

The pantomime has been produced by Mr. Jack Raymond, under the pesonal supervision of Mr. J. E. B. Beaumont and Mr. John Hart.

"MOTHER GOOSE" AT SOUTHSEA.

The pantomime season on the South Parade Pier, Southsea, opened on Boxing afternoon with a presentation of Mr. Harold Wagner's pantomime, "Mother Goose." The production is on quite a large scale, and includes in the cast many well-known artists, such, for instance, as Cissie Nadene as Jack (principal boy), Joan Dare as Marjorie, George Rapley as Mother Goose, Theo Hook as the Squire, Cissie Cardiff as Jill, and Jack Cardiff as Simple Simon. There are a full chorus and ballet, which give a very effective performance, and the dancing of the Five Yankee Youngsters and Wallace Orton Quartette is quite a feature in the specialities introduced from time to time. Mr. George Hudson as Satania and Miss Nancy Merron as Fairy Silver make some effective entrances, and their vocalism is amongst the features of the show. George Rapley gets all the fun possible out of the character of Mother Goose, and the fun and merriment incidental to the musical numbers are augmented by various comic scenes which have been introduced. The musical numbers, arranged by Mr. Ted Barry, who leads the augmented orchestra, include most of the season's conspicuous successes, and amongst the most popular is the "Melody of Love," sung by Miss Cardiff.

"BABES" AT SHEFFIELD.

Jazon and Montgomery's "Babes in the Wood," which made its bow at the Sheffield Hippodrome on Monday night, is a bright and merry pantomime, with attractive scenery, pretty costumes, tuneful melodies, and popular songs. Miss Dorothy Vaughan makes a dashing Robin Hood. She can both sing and dance, and her principal song, "Hiawatha's Melody," was a big hit on Monday. Miss Georgette Rennarde makes a charming Maid Marian, and Miss Anna Thayer a vivacious Will Scarlett; Cissie and Betty are a couple of lovable Babes, and their duet, "I Want My Mammy," is well done. As comedy robbers Maple and May provoke much mirth, and another funmaker-in-chief is Bert Lawrie as May Ellen. Other parts are well played by Reginald Adair (Friar Tuck), Albert Williams (Baron Badlot), and Queenie Collins (Allan-a-Dale). There are good specialities by Maple and May, Frank Carr, and Coverdale's Tiddleywinks. The ballets and ensembles, arranged by Mme. Fayne, are a pleasing feature. The principal scenes are A Glade in the Forest and The Golden Palace.

"JACK AND THE BEANSTALK" AT SHEFFIELD.

Moss' Empires, Ltd., in presenting their second Wylie-Tate pantomime, "Jack and the Beanstalk," at the Empire Palace, Sheffield, have struck another winner, and its hearty reception was well deserved. All the essentials necessary were in evidence, elaborate scenery, and lighting effects, charming ballets and groupings, magnificent costumes, tuneful music, and an abundance of funny interludes, by a talented company.

The story of Jack and his adventures, which run on conventional lines, is told in 10 scenes, opening with a full stage set of the "Village of Arcadee," where a most effective choral ballet of village maidens and children takes place, and we are introduced to the chief actors in the story. Another fine stage picture is the quaintly conceived "Cattle Fair," full of novelty, life and movement.

Heading an excellent company is Miss Lily Morris, who as the hero, Jack, sustains her high reputation as an ideal principal boy. With a fine stage presence, added to a vivacious and winsome manner, with plenty of dash and go, and daintily costumed (her own designs), she soon won her way into favour. Her songs are well rendered, and include "I Want Some Money," "Shufflin' Along," "Hi, Hi, Hi," "Honeymoon Days," and duet, "Cute Little Love Nest," with the principal girl, Miss Violet Kersey. Miss Kersey makes a charming Princess, her graceful manner, neat dancing, and vocalism are much appreciated; her songs are "Fairy Tales," "Ever Since I Can Remember," and duet, "Looking For a Boy Like You" with Miffins.

Mr. Bruce Green is well placed as Dame Trot; a very humorous impersonation. He has a good paredy song, and joins in a lively duet with the principal boy. Mr. Jay Laurier, with his infectious laugh, was an instantaneous success as Miffins. He is a comedian of resource, and kept the house in roars of laughter with his witticisms; he has a medley song, and a lullaby song, with interruptions. Miss Gracie Egbert is a charming Fairy Hyacinth, Miss Kiddie Kennedy a pert Sarah Jane, Mr. Harry Terry is good as King Gerald, and Mr. Walter Hubert is a sufficiently ferocious Giant. Jessie (the Cow) presented by the Penders, is the cause of hearty laughter. Miss Mania Dachenieva is a dainty and clever principal dancer. Specialities are introduced by the Pender Troupe of Giants. The ballets and ensembles are staged by Mr. Gus Sohlke, and the pantomime is produced with a wealth of detail by Mr. Julian Wylie, with Mr. Claude Vernon as stage director.

"WHITTINGTON" AT SOUTHEND.

Two pantomimes are running concurrently at Southend-on-Sea, "Dick Whittington" at the Hippodrome, and "Mother Goose" at the Ambassadors' Theatre, and both attracted crowded audiences at the opening on Boxing Day. The story of "Dick Whittington and His Cat" presented by Leon Salberg, is on the familiar lines with one or two embellishments. Miss Victoria Carmen takes the leading rôle, and is the life and soul of the piece. She has a particularly sweet voice, and her three songs, "Caravan," "I Want Some Money," and "The Last Little Mile," were heartily acclaimed. Mr. Harry Gilmore made a perfect cat. He has a duet with Dick, and mews quite musically. Mr. Charles Falla impersonated Capt. Barnacle, and gives a very diverting performance; he sang several parodies, "Peggy O'Neil" being particularly good. Mr. Frank Victor as King Rat Rodentus acted and sang well. He has a fine baritone voice. Miss Sybil Grey as Alice plays with much naturalness, her song, "Why Did I Cry Over You," being encored. Mr. Harry Brayne as Susan the Cook kept the audience continually on the laugh. Miss Marjorie Fitzallen as Princess Julie introduced a clever toe dance. The Alexandra Troupe of dancers were specially good, a tuneful little song, "Alabamy," being very popular.

The scenery is deserving of much praise. "Old Cheapside," "Fitzwarren's Stores," "Highgate Hill," "The Sultan's Palace," and "The Guildhall," being especially good. Mr. Harold Vincent was the producer.

"MOTHER GOOSE" AT SOUCHEND.

Written by Mr. Harry Rogerson, with music by Mr. Tom Sutton, "Mother Goose Who Lived in a Shoe," was produced at the Ambassadors' Theatre, Southend-on-Sea, on Boxing Day. The old story was made bright with many touches of pathos and humour, which appealed to old and young alike. The producers, Messrs. Harold Reading and Ernest Davey, were fortunate in securing artists of acknowledged ability, who were able to do justice to their respective parts, and left nothing undone to make the pantomime a success. By far the bulk of the work fell upon Mr. George Whitby, who, as Mother Goose, was seldom off the stage, and was brimful of really good humour. He has a few good songs allocated to him, perhaps the best being "My Wedding Day" and "One of the Ruins." His son Linard was represented by Miss Dora Raimond, who was the part to the life, and the many little encounters with her erratic old mother were thoroughly enjoyed, as also were her well-rendered songs, "Shufflin'" and "Keep Smiling." An able representative of ex-King Impecunious of Codhemia was found in Mr. Alec Steward, a comedian of much originality, who convulsed the audience with his many little stories and his love-making with Mother Goose. A song, "I Want Some Money," with a chorus, in which the audience joined heartily, was a feature of the pantomime. Miss Marjorie Hancock made a winsome and attractive Princess Primula, and proved herself to be an actress of more than ordinary ability; she possesses a sweet clear voice, and two of her songs were specially good, "Waiting and Watching" and "Golden Dreamboat." The Bros. Fred and Will Durant as Winker and Blinker, the bailiffs, were responsible for much of the humorous element, and kept the house in roars of laughter; their specialities included clever and amusing acrobatic and aeroplane settings. Miss Alma Deeci made a dainty Fairy Plume, her lullaby, "Piccaninny Rose," was very pleasing. Mr. Harold Barrasford was a capital Goose. The Six Bing Kids were constantly on the stage delighting the audience with their dancing and singing. "Bogey Boo" and "Lena Schmidt" going particularly well. The scenery was exceptionally good.

"ST. GEORGE AND THE DRAGON" AT TORQUAY.

The story of St. George and the Dragon is quite an unusual one for pantomime treatment, but, after all, the theme does not matter much, and is usually merely incidental. In this case Messrs. J. and P. Fandor have relied chiefly upon the versatility of the artists for the success of the pantomime at the Pavilion. In this they are certainly fortunate, in that all the artists are individually quite at home, and most of the songs are accompanied by dances of quite an original nature.

The leading rôle of St. George is entrusted to Miss Grey Tweed, whose fine stage presence and bright, vivacious style combine to make things go with a swing. She makes a good hit with her principal song, "What Happens After the Ball," whilst she is also responsible for a duet with Miss E. Ward, who makes a confident and lively Princess. Miss A. Davies, who appears as the Fairy, is the possessor of a well-trained soprano voice. She has several numbers entrusted to her, of which the chief are "Dear Little Garden of Love" and the Waltz Song from "Tom Jones." One of the tit-bits is a duet, "The Battle Eve," between Miss Davies and the Demon, played by Mr. J. Hermes, the latter also contributing a capital rendering of "Ragman." Mr. C. Stratton is equal to all demands as the King, and gives a good imitation of a cornet solo with full accompaniment.

The fun of the performance is in the hands principally of Mr. E. Long, who makes one of the real old-fashioned dames; he has a fund of quaint patter and some broad humour. His two songs are "Wireless on the Brain" and "Beaver." As young Billy, Mr. Pipifax makes a good foil to the Dame. The specialities form quite a feature of the pantomime, the principal of which is the Fandor troupe of lady cyclists, who apply an entertaining turn, and do some clever trick riding; the Lador troupe of male and female acrobats provide another entertaining turn.

The pantomime concludes with an old-fashioned harlequinade.

"DICK WHITTINGTON" AT TUNBRIDGE WELLS.

The show which Mr. Wallie Rice has provided for partons of the Opera House has proved most successful, and is a delightful one from a child's point of view especially. As Dick, Miss Maude Sheringdan is all that could be desired, and her voice is heard to considerable advantage in a little ballad, "The Last Little Lane is the Longest," as well as a duet with Miss Dorothy Vere, as Alice, "Cute Little Love Nest." Miss Vere is a charming vocalist, and a dainty artist, and her two numbers, "Do You Recall?" and "A Song of Long Ago," touch the audience, and gain her very hearty applause. Arthur Reynolds as Betsy is an ideal Dame, and his droll manner causes much merriment, while another comedy merchant who scores is Alex. Keith, as Idle Jack, his number, "What Do the Dear Little Moths Live On?" bringing down the house. Miss Nellie Vancourt as the Fairy, sings "Carisima" in capital style. Lowe and Loman as the Captain and Mate of the "Saucy Sally," are of considerable service in the comedy line, while the antics of Ernest Selig jun., as the Cat, meet with the full approval of the juveniles. A pleasing item is the excellent dancing of the "Sixteen Friscs," especially in the Columbine Ballet. The remaining cast and chorus are worthy of highest praise. The scenery and dresses are good, and the wreck of the "Saucy Sally" provides a splendid Transformation Scene, while the "Ball Room" Finale is most striking. The pantomime was produced by Alex. Keith, and a word of praise is also due to Mr. Arthur Chantler for the special music and his handling of the orchestral work.

THELMA HAMILTON

(Daughter of the late Edward M. Hamilton, Actor-Manager.)

Playing title role in Thomas Convery's Pantomime

"LITTLE BO-PEEP"

This week, Palace, Newcastle-on-Tyne. Jan. 8th, Hippodrome, Stockton.

SEASON'S GREETINGS TO ALL.

BRUCE GREEN.

DAME DURDAN, "Jack and the Beanstalk." EMPIRE, SHEFFIELD.

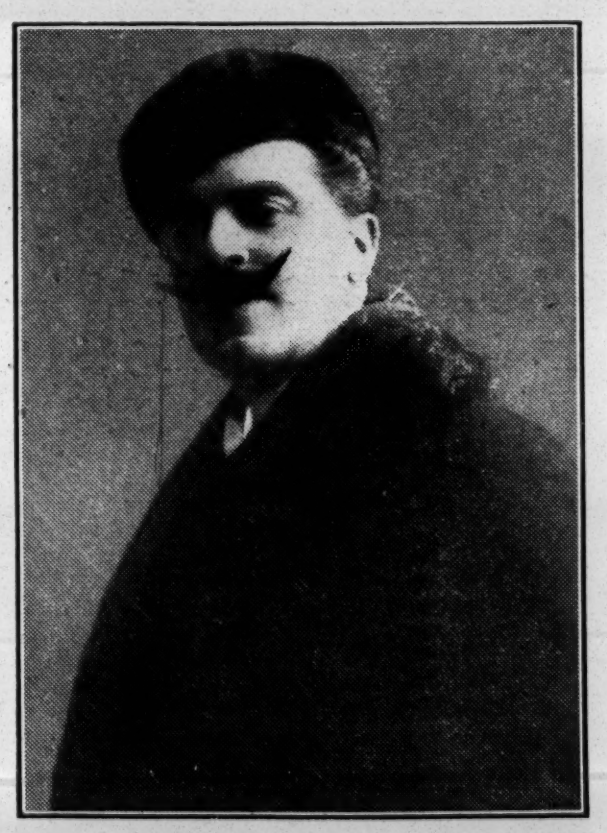


Photo by S. J. HERBERT.

Dr. WALFORD BODIE

Wishes all a Happy New Year.

PROVINCIAL PANTOMIMES.

"BABES IN THE WOOD" AT BATH.

This pantomime at the Theatre Royal opened with two performances on Boxing Day for a four weeks' run. Mr. Fred Clements' name as a pantomime producer locally stands for excellence in staging, dressing and mounting, with a certainty that plenty of fun is also provided. He is this year reproducing "The Babes in the Wood," which had such a successful run at Newport last year. Written by Frank Dix and Fred Clements, with music arranged by Dudley Powell, and scenery from the artistic studio of Alec Toole, its success in Bath is assured. Evelyn Grace is the principal boy. Johnson and Bert the robbers, and Willy Cave the comedian in chief. Specialities are introduced by Madam Victor's Little Bath Buns, the Six Marigny Girls, and the Cariiers. The stage management is in the hands of Chas. Harvard.

"DICK WHITTINGTON" AT BELFAST.

Mr. Fred W. Warden produced on Saturday, at the Grand Opera House, his twenty-eighth annual with a success that augurs well for a long and triumphant run. The book is by Mr. T. Royal, and the music by Mr. Samuel R. Swanton. The costumes are of the most elaborate and costly description, and the eleven scenes include Fitzwarren's Stores, Highgate Hill, Old London Docks, the Palace Gardens, Old Cheapside, and the Guildhall. As usual, Mr. Warden has secured an all-star cast, and, without being invidious, it is hardly possible to praise too highly the efforts of Mr. Clarkson Rose, who was inimitable as Idle Jack. He sang "The Body in the Bag" and "My Ideal Home," and was deservedly encored. Miss Olive Fox must be commended for her dashing impersonation of the title-rôle, and her success was never in doubt. She was responsible for several songs, including "Shufflin' Along," "Peggy O'Neill," "The Last Little Mile is the Longest," and "The Ballymoney Band," the latter especially proving an enormous hit. Miss Nora Guy was a sweetly attractive principal girl (Alice Fitzwarren), and her rendering of "Who's the Girl?", "Old Madrid," and "Sally," reflected much credit on this talented artist. Mr. Ernie Preston plays Alderman Fitzwarren on correct lines, his patter being quite up-to-date. He rendered "Our Little Garden Subbub" in fine style. Mr. Jack Edwin appears as Constance, the cook, and his song, "Wireless on the Brain," speedily found favour. A special word of praise is due to Miss Winifred Goodwin (Marjory) and Mr. Adrian Ross (Bottles) for their remarkable exhibition of dancing. Their duet, "You Never Know," was delightfully rendered. Mr. Bert Bex and Mr. Lew Hedges kept the fun going merrily as the Captain and the Mate. Their duet, "Sweet Hortense," is one of the best items in the pantomime. The part of the Cat was satisfactorily impersonated by Mr. Archie Cedar; and one could not desire a more winsome Fairy than Miss Violet Romaine, and her singing of "Come, for it's June," gained her deserved recalls. Mr. Charles W. Anson appeared as the Emperor; and Miss Elsie Keene charmingly impersonated Princess Rosy Dawn, and she sings one of the song-hits in "Winter Comes," which was redemanded. Mr. John Donald admirably impersonated the Sheik and King Rat, and his cultured vocalism in "The Sheik of Araby," won him numerous recalls. Cornella and Eddie appear as the Brokers' Men, and they work unflringly to keep the humour going, and in this direction their efforts meet with entire approval. The terpsichorean display by the Lachensky Troupe of Dancers is far beyond the average; and it is worthy of note that the pantomime was produced on opening night without the slightest hitch, reflecting much credit on Mr. Fred W. Warden, who is assisted by Mr. Charles W. Anson, a most capable stage-manager.

"CINDERELLA" AT BLACKPOOL.

Departing from the usual picture programme, the management of the Hippodrome are presenting the pantomime of "Cinderella" this week. It was produced on Boxing Day by Dunstans and Salisbury, under the personal direction of Mr. A. Salisbury. There are ten scenes of the traditional character, with an electric coach and ponies to make Cinderella's progress to the Castle duly effective. Eva Linacre is a dainty heroine, and Jill Jays a dashing Prince Charming.

Humour is a big feature in the telling of the fascinating story, and with Billy Seldom as the Baron; Fred Carey, the Baroness; Jack Hayes and Tom Ashby as the Sisters; and Eddie Walker as the Buttons, the fun is of a frolicsome description. Other characters are played by Alfred Jepson as Dandini, Nancy Nield as the Fairy, Bert Holland as the Demon, Lily Penman as Buckle, and Mary Briggs as Joan. The Castletons and Mainwaring's Five Mascots provide special dancing.

The music is very varied, and quite up to date. In the first scene, Miss Linacre makes a splendid start with "If Winter Comes," and her duet with Jill Jayes, "All Over Nothing at All." Then in succession we had "Our 'Ouse is Open After 'Ours," by Billy Seldom, "Keep on Smiling," by Jill Jayes, "Let's Have a Song About Rubub," Edie Walker; "That's How I Believe in You," Alf Jepson; "Beaver," Fred Carey; "When You Came My Way," Jill Jayes; "Waiting and Watching," Nancy Nield; "Il Bacio," Mary Briggs; "Will o' the Wisp," Alf Lennox; duet, "For I Love You," Alf Jepson and Nancy Nield; "Dolly Varden," the Mascots, etc., etc.

"LITTLE JACK HORNER" AT BOGNOR.

Mr. Harold Reading, in conjunction with Mr. Ernest Davey presented at the Pier Theatre, Bognor, the pantomime, "Little Jack Horner," written by Mr. Harry Rogerson, music by Tom Sutton, with specialities by Lal Edwards' musical comedy kids, Cissie Douglas, Duggie Campbell, Billie and Sadie, and the Rogersons. The scenic effects were original, and there was a full chorus and augmented orchestra, under the direction of Bernard Gluck. Songs which call for special comment were "I've Got a Long Stocking" and "Nobody Loves the Ladies Like a Sailor," sung by Ethel Reynell, male impersonator. Sadie Forster, as Mother Hubbard's daughter, is particularly good in "I Want a Doll," and in her duets with Billie Forster (Jack Horner), in "Happy" and "Cute Little Love Nest," was heartily acclaimed. Ford Roberts, as the Hermit, has a pleasing voice, and his song, "I've Lost the Best Pal I Ever Had," was much appreciated. He also made a great hit with Cissie Douglas (Vinolia, the lady barber), in a song and doll Apache dance. Duggie Campbell, as Jack Horner's father, in his many songs, including "You Never Know," "We're All Alive and Well," proves himself a comedian of resource; and Harry and Ernest Rogerson (Bakers), in their duet, "Did I?" created much merriment. Scenes which stand out as being particularly good are the Dolls' House, in which are shown living dolls of all nations, and the Police Court and Interior of Bakehouse, where the comedy business is especially good.

"MOTHER GOOSE" AT BOSCOMBE.

Custom was departed from at Boscombe Hippodrome, and for the first time a pantomime was the attraction for Christmas week. Ventom Swift's new production, "Mother Goose," was the fare offered, and it was a complete success. The principal boy, Miss Vera Wootton, gave a spirited performance as Jack, and scored with her popular song renderings. Fred Lincoln made an excellent Dame; and Frank Leigh, as Billy, proved a first-class comedian. Jimmy Rich and Billie Harley worked together in providing mirth; and Doris Harley made a graceful Jill. Maggie McLean played the Fairy with charm. Other principals were Percy Mavis as the Squire, Lily Hall as Marjorie, Jackson Moore as the Demon, and Josie Hammersley as the Squire's Gamekeeper. There are seven excellent scenes, and chorus and orchestra under Mr. Laurie Owen.

"BABES IN THE WOOD" AT BRISTOL.

Mr. Harry Day must be congratulated on the presentation of Mr. Francis Laidler's pantomime produced at the Empire, Bristol, on Saturday.

There are 13 scenes in all, the most notable being "Nottingham Fair," "The Baron's Park," "Mother Hubbard's Schoolroom," "The Fairy Bower," "Sherwood Forest," "Lovers' Lane," "The Ballroom at the Hall," "The Corridor," and "The Palace Gardens," the last-named scene presenting a wonderfully dazzling spectacle.

All the members of the cast soon became prime favourites with the audience on the opening night.

Miss Nellie Gallafent was a dashing Robin Hood, unqualified success crowning her efforts. Miss Vera Vere was an attractive and handsome Maid Marian. Miss Doris Bentley charmingly impersonated the Good Fairy, and possessed of a pleasing voice, gained a highly favourable reception. Miss Gladys Newth and Miss C. Cooper as Little John and Dolly Dimple, proved capable in their respective parts. Miss Gwennie Harcourt, the dame, caused hearty laughter. O. D. Battye did well as the wicked uncle. Mr. Leslie Hatton scored as the Baron's page; he is an exceedingly smart dancer. Fred Walmsley (the Baron) is a first-class comedian, and aided by Charles Rey as his wicked partner, evoked much merriment. The Babes were delightfully impersonated by Bobbie Kerrigan and Edith Wetherall.

A feature of the pantomime is the "Sunbeams," a finely-trained troupe of children.

The production is strong in musical numbers, including "Sally," "The Sheik fo Araby," "Crooning," "Peggy O'Neil," "Rainbow," "Lena Heinz," and "If Winter Comes," the choruses being taken up with great gusto by the audience.

"CINDERELLA" AT BRISTOL.

Mr. Hamilton Baines's production of "Cinderella" had a more than cordial reception at the Theatre Royal, Bristol, on Boxing Day. The story is quite up to date, and is enlivened by much wholesome fun, music, and song.

The outstanding scenes calling for special notice and praise are 'Banks of the Nile," a charming picture; "The Anteroom in the Palace"; "Cinderella's Crystal Boudoir," exceedingly pretty and striking; and "The Palace Gardens," all these scenes reflecting great credit upon the management.

Miss Elma Lesle s a charming Prnce, acting and singing in a delightful manner; her songs are "Hiawatha's Melody," "Keep on Smiling," and "Shufflin' Along." Miss Irene Andrew makes an ideal Cinderella in every sense of the word, and is a great favourite; she is the possessor of a very pretty voice, and is heard to great advantage in "April Showers" and "Waiting and Watching." This pair are also associated in a duet, "Build a Little Love Nest," which is an enormous success. Miss Hazel Glade, as Dandini, soon gets on good terms with the audience, and her songs, "On a Saturday Night" and "Hi Hi Ho," evoke much applause. Edwin Garth, as the Dame, enhances his already great reputaton—a funny song, "Phi Phi," is particularly well received. Bay Waters is capital as the Baron, his rendering of "XYZ" causing roars of laughter. Miss Amy Sayer is pleasing as the Fairy. Miss Amy Martin and Miss Ena Roberts, second boy and girl, sustain their respective parts with marked success, the latter winning applause as a smart dancer. Miss Ruby Ray and Miss Gertie Velma score as the Ugly Sisters, the former singing "My Leng Stockings," and the latter "My Wedding Day," in effective style. Mr. Geo. S. Young is a comical Buttons, and makes a hit with his songs, "Getting Better Every Day" and "One, Two, Three, Four, Five O'Clock." The clever burlesque of Tommy Goodall and Billy Goodall causes much amusement. Specialities are introduced by Hamilton Baines's Victory Dancers, who get a deservedly cordial reception. The ballets have been arranged by Miss Carlile, and the scenery is by W. J. Cox. The music is by Ellis Midgley, and the dresses by Madame Harse and assistants. The baton is again in the capable hands of Mr. Edwin Jacobs.

"JACK AND JILL" AT BRISTOL.

The management of the Prince's Theatre has scored another huge success this Christmas with "Jack and Jill." The house was crowded in every part on Christmas Eve, an enthusiastic audience testifying their appreciation by unstinted applause. The familiar story is told in several scenes, the first being Fairyland. The scenery is of a lavish and charming description, and the mechanical effects are excellent. The costumes are exceedingly pretty. The book is bright and liberally interspersed with songs and charming dances and other features to interest both old and young.

Miss Madge White (principal boy), who has a charming manner, scores a success with her songs "Yoo-hoo," "Mary Jane," and "Say it with Music," &c. Miss Peggy Shannon (principal girl) has an attractive personality, and is the possessor of an exceedingly pretty voice, which she uses with great effect in "I Wonder if the Goblins Knew?" and "Fairy Forests." Dan Leno, junr. (Dame) works exceedingly hard, and introduces some good funny business. He introduces one of his late father's songs, "When the Heart is Young," which has caught on well. Miss Doris Evans is the Fairy, and her chief song is "When Twilight Slowly Gathers." Chas. Davis Hodder (Demon) has a fine baritone voice, which he uses to advantage in his rendering of "If Winter Comes." Barry Lupino (chief comedian) gets on good terms with the audience right away with "Jerry" and "Captn. Thingummytight." Ivor Vintor scores a decided success in "Our Little Garden Subub" and "Who's Going to Take Me Out To-night?" Queenie and Le Brun, and, in fact, all the members of the cast, work together most harmoniously. Katrina, a clever Russian dancer, leads a ballet of skilful dancers in scenes depicting Autumn, Winter, Spring, and Summer, the whole being a blaze of colour.

The last scene of all is a fitting climax to the troubles of Jack and Jill, presenting a brilliant scheme of colours which evokes loud applause.

JEN LATONA. *Photo by Fielding.*

GREETINGS to all friends here, America & South Africa.

Jan. 1—PALACE, GRIMSBY. *Streatham 481.*

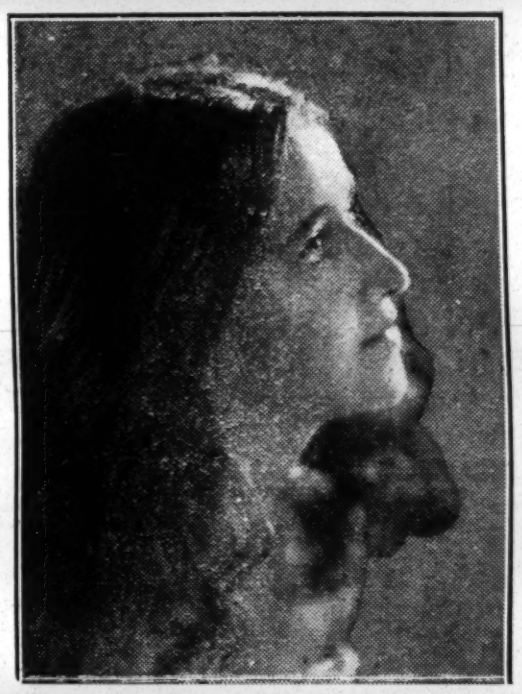


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Photo. *Dobson, Liverpool*

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Doing Nicely, Thanks. *Season's Greetings to All Friends.*

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"Geni of the Ring."

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A HAPPY AND PROSPEROUS NEW YEAR

TO EVERYBODY—FROM

TOMMY HANDLEY

THE HILARIOUS LIMIT

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FEATURING IN TOM WALL'S and LESLIE HENSON'S

MUSICAL ABSURDITY

WRANGLE v. WRANGLE

ON TOUR. Last Week, ALHAMBRA, LEICESTER SQUARE, W.C. This, BRIGHTON HIPPO.

Business Rep.: NORRIS & CLAYTON

KITTY EMSON

Leading Lady, Harry Day's "Radios"

Photo [*Fielding*

Season's Greetings & Prosperous New Year

ANNO DOMINI

TO ALL FRIENDS

BILLY BENNETT

January 8—VICTORIA PALACE

Direction—ARCHIE PARNELL

Photo [*Dobson*

ALEX ANDRA

FLUTE, PICCOLO, PIANO and VOICE.

May you all strike the "Right Note" for the New Year.

AGENTS:
REEVES & LAMPORT.

TEX McLEOD

SPINNING ROPES and YARNS.

The Best to all my friends, and all those who are going to be.

LONDON SEASON.
Now Starring in
"Midnight Follies."

ALSO APPEARING
Hammersmith Palace.

AGENTS:
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THEATRE ROYAL, BIRMINGHAM

Season's Greetings to my Pals here and in South Africa

Season's Greetings to all

Phil and Phlora

DANCERS

OPERA HOUSE, MANCHESTER, 1922–3

BILLY JACKLEY

Principal Comedian, Dick Whittington Panto, Stoll Tour.

GEORGE DANVERS

Principal Comedian, Sinbad Panto, New Theatre, Cardiff.

The Above Two Pals Wish One and All the Compliments of the Season.

WATCH The Two Young Lads in A New Revue Next Year. WATCH

'Twill be Something to Make You Laugh, AND FILL ALL THEATRES.

All coms. to our live Agents, Reeves & Lamport.

Harry Gunn

"Idle Jack,"

DICK WHITTINGTON.

Jan. 2—

Empire, Finsbury Park

AND MOSS TOUR.

Greetings to All.

FRED FRANCIS.

PROVINCIAL PANTOMIMES.

"BO-PEEP" AT BIRMINGHAM.

The popular Alexandra Theatre annual is again remarkable for its varied and pleasing scenic effects. "Bo-Peep," of course, affords plenty of scope for depicting rural England as well as the precincts peculiar to Barons. The great triumph of both scenic artist and lighting expert are instanced in the storm scene, but through the whole pantomime there is a series of pictures which include a lively fox-hunting episode, a jazz ball with dazzling futurist effects, and an enchanted garden, the latter embracing the storm. As a spectacle this pantomime equals, if it does not excel any of its predecessors, and Mr. Leon Salberg, proprietor and supervisor, is to be congratulated on its success. In the title-role, Little Hazel is a dainty creature, and for the parts of principal boy and girl (Robin and Joan), the Sisters Mabel and Hester Reeve, well known in the variety world, are thoroughly good, captivating, and convincing, as one expects of such experienced actresses. Interest in the charming fairy, who sings with nice feeling, and displays a sweet voice, is unusual because she happens to be a Birmingham lady—Miss Betty Roane. The Royal Dominion Singers, as the jolly miller's men, of course add a strong and welcome element to the vocal side of the show, and rounds it off in a way which so many pantomimes lack. The funny side is ably sustained. Mr. Teddy Stream as Baroness Doughnut has opportunities which are never missed, while Mr. Jack Shires, in the rôle of Cupid, contrives to extract almost unlimited amusement out of so unusual a character. Then there is Mr. Will Gardner as Basil Doughnut; he imparts a lighter comic touch, which finds a ready response from his many local admirers. Jack and Jake, two quaint figures, are in the safe hands of Martell Bros.; De Penma is the Black Sheep, and a very remarkable one, too; and other picturesque characters are Mr. Fred Carr as the Giant Rooster, and the Ogre of Mr. George Lenn. Mr. H. T. Butler again produces the pantomime, the book and scenery for which is the dual work of Mr. Reg. Cooper; while Mr. David Cochrane finds a congenial task in the specially composed and tuneful music, which is in thorough keeping with the old English scenes. Several up-to-date and popular songs are introduced, and the plot and sub-plot are sufficient to give a connecting thread to the whole, so as to maintain interest in the story. Bo-Peep's lost sheep becomes the naughty Black Demon and the enemy of the hero, but happily the Fairy Queen extricates him from his peril. The dressing is capital, the garden scene introducing human vegetables, which have the merit of originality and novelty; but novelties here are by no means singular, as witness Fred Carr's electric chicken, the Alexandra Dots' dancing, and so on. Remaining characters include Messrs. Bobbie Selvidge as Peter, and Lewis Roberts as Bill Boniface. Miss Marion Steed as Marion, Miss Eva Warren as Mrs. Kindheart, and Miss Lilian Hartford as her opposite, Mrs. Hardphiz.

"PUSS IN BOOTS" AT BIRMINGHAM.

The latest pantomime production at Birmingham Theatre Royal is notable in three ways. First there is its delightful setting, which gives a frame, as it were, to the story unfolded. Next comes the spectacular garden scene, and then the very necessary fun which is so largely supplied by Mr. Billy Merson's infectious individuality. He takes the title-rôle in "Puss in Boots," and round him the story revolves and is evolved. The producer (Mr. Philip Rodway, managing director of the theatre) affords us three charming scenes of Old England. One, The Village Green, might be more aptly termed the mill yard. Opposite the revolving water-wheel is an old inn, and beyond a castle perched on a wooded eminence are mountainous rocks. Picturesque realism is lent to the scene by the introduction of ducks on the mill-pond and sundry mill activities. The cornfield and windmill scene has almost the scent of harvest, with a river meandering in the distance spanned by a bridge; while the old-world garden excited unstinted admiration.

The trend of the story is briefly indicated in an artistic first scene, where at night a congregation of cats assemble and hear that Colin's particular puss is to gain speech—and apparently manhood—when the magical boots are presented very soon by the good fairy queen. The latter part, by the way, was gracefully taken by Miss Zelinda Davis, who also possesses a sweet voice and sang really well. It was Colin's fate to become penniless owing to disinheritance on account of his affection for the feline pet (Tommy), which was so amply to repay him later on. Tommy kills the ogre and rescues not only Colin and the Princess from that monster's durgeon, but also the King and Queen. Hence Colin's brothers, Carolus and Caleb, enjoyed their father's mill and land, and rejoicing at Colin's misfortune, fitly become villainous assistants to the ogre, which villainy Messrs. Fred Powell and Billy Fry carried out with dire initial misgivings.

Miss Susie Belmore was a particularly bright and natural principal boy as the outcast Colin, who was destined to become accepted as the Duke de Carabas, and withal a successful suitor to the Princess, a rôle undertaken by Miss May Carpenter in a winsome manner, which immediately won recognition. Miss Belmore also sang in cheerful vein, while Miss Carpenter was most successful in her "Hiawatha" song, which had an Indian wigwam background which disclosed a chorus of youthful dwellers. She also held the audience with her album song. A feature of several of the songs was the living illustrations of the verses, notably so in one of Miss Belmore's items, "Shuffin' Along," as well as the Indian scene.

Mr. Billy Merson seemed to enjoy the fun as much as the audience, and proved a host in himself, without straining after effect. His burlesque was pointed, and his songs well rendered. "The Photo of the Girl I Love" brought down the house, and his ballet burlesque song, "Madame Anti-Peroxide," was performed with the necessary verve and comicalities. An amusing operatic skit was his duet with Miss Belmore on "Going Away." While the duty of the Hanion Bros. is to do much and say nothing, the Knitting King has never to laugh until the ogre's satellites lock up him and his queen. Then Mr. Eddie Jaye, faced by these monstrosities, springs a surprise by an unexpected and prolonged outburst. Mr. Dick Tubb's Queen is far from the ordinary dame, and a real attempt to modernise the lady. Her cricket encounter with Tommy was screamingly funny. The merit of several gags and incidents was enhanced by their appearance of spontaneity. Mr. Reginald Crompton's Ogre was on grotesque lines; and Mr. Leonard Barry was the Notary. Distinction was lent to the pantomime by the clever fooling and neat footwork of the Hanlon Bros.; and the ballet dancing of that attractive young lady, Miss Yvonne Winifred, also deserves mention.

The music is composed, selected, and arranged by Mr. Harry Rushworth (musical director), and Mr. Jas. W. Tate, and is most tuneful. Several of the scores to the songs are quite captivating. With the Lawrence Tiller troupe of dancers operating, the ensembles were always effective.

"MOTHER GOOSE" AT BOURNEMOUTH.

"Mother Goose" was successfully launched at the Theatre Royal on Boxing Day. Young and old pronounced it to be one of the brightest and jolliest pantomimes ever seen here. The story follows traditional lines. The most striking scenes are "The Blue Bell Glade" and the finale, "Harmony," a musical pageant. An amusing innovation is the policemen's ballet, an excellent bit of fooling that caused roars of laughter. Then there was the farmyard speciality, worked by Phyllis and Giles, which proved to be an outstanding success. There is a really excellent cast, which includes two old Bournemouth pantomime favourites, Miss Lola Raine and Mr. Jimmy Hooper. As the dashing Colin, Miss Raine delights everyone, her songs including "Sally" and "I Want Some Money," both of which were well received. Mr. Hooper plays Mother Goose; he is a veritable tower of strength to the production, and keeps the fun going all through. His song, "Our 'Ouse is Open After 'Ours, Our 'Ouse Is," was a great success. Another capital song of his was "The First Forty Years are the Hardest." Mr. Bardy Russell is prominent as the Mayor. He contributes a good deal to the fun, and quickly established himself a favourite. He has a very catchy song, entitled "Julias." Mr. Howard Ward was an energetic Jack, and scored with "R-u-b-u-b"; Miss Athalie Davis, a charming Jill, gave a very pleasing rendering of "I Wonder if the Goblins Know"; and Miss Vera Clarke contributed quite a little character study of Gretchen; her song, "Down on the Old Dutch Farm," was very effectively given. Laurence Scott made the Goose behave in a very amusing manner. Cecil Brierley, as the Demon, proved himself to be a vocalist of no little ability. Speciality dances were contributed by the Misses Esme Dulvyene (the Fairy) and Dorothy Thorne's Eight Terpsichores, and were deservedly applauded. The pantomime was produced by Sydney Rennef, under the direction of F. Leslie Moreton and Guyton Heath. Mr. E. H. Bertram is the resident manager.

"DICK WHITTINGTON" AT BRADFORD.

At the Prince's Theatre, Bradford, on Saturday evening, Dec. 23, "Dick Whittington" commenced his adventurous voyage with happy augury. The book is again by Arthur W. Field, and there has been only a slight departure from the accepted story in the fact that the Emperor of Morocco visits Fitzwarren's stores before Dick sails for the East. There are twelve scenes and a cinema tableau, some of the finest sets being "Highgate Hill," "The Deck of the 'Saucy Sally,'" "The Shores of Morocco," "The Emperor's Palace," and the final scene, "Dick Whittington's Levee," the work of Messrs. Dodsworth and Spencer, and H. B. Peirse. The most beautiful set is perhaps the Emperor's Palace, which is remarkable for its wonderful lighting effects, together with the fact that there is a real fountain playing throughout the whole scene. The dresses are altogether charming, and several of the ballets were applauded for their charm of colour.

Comedy is the predominating feature of the production, and this depends chiefly upon the efforts of Tom D. Newell, the "dame," and Tom Drew, Idle Jack. These two have worked up a number of amusing gags, which have the additional merit of being new. Dancing is another strong feature, and most of the principals are specially gifted in the art.

René Ralph makes a dashing Dick, and she has the necessary qualifications for the making of a big success in the rôle. One could not wish for a better principal girl than Dot Temple, who plays the part of Alice Fitzwarren. She is gifted with a charm of manner which should make her many friends during the run of the pantomime. Zoé Corner succeeds in lifting the part of Fairy Bowbelle far above the ordinary fairy rôle, and her pleasing voice is one of the features of the show. Cissie Sullivan, too, as Lord Dedbroke, is something more than the usual second boy, and she is in the unique position of being understudy to two principal boys; for, in addition to "standing by" for Dick Whittington, she has also studied the part of Prince Charming, in readiness for any untoward event in Mr. Laidler's pantomime of "Cinderella" at the Leeds Royal. Lilian Lee, who plays the part of Dolly Dainty, jumps into prominence early on by her success in a yodelling song and Dutch dance, and the Sisters June, who play the parts of Captain Cable and the Emperor's daughter, contribute a Mexican dance to the specialities.

Tom D. Newell is undoubtedly a huge success in the rôle of Selina, Fitzwarren's cook, and not the least of his accomplishments in his lissom dancing, whether in a hornpipe, or his excruciatingly funny burlesque of an Eastern dance. He is splendidly backed by Tom Drew, as Idle Jack, who introduces a fund of humour, and works wholeheartedly with all and sundry. Tom Morton, as Alderman Fitzwarren, makes up the trio of comedians. He possesses a style of his own well suited to the part. Charles Tolcher is excellent in the rôle of Emperor, and plays it as a straight part; and Walter Waite as the Grand Vizier plays up to him in good style. Bernard Knowles is responsible for the part of the Demon Rat, and he possesses histrionic and vocal gifts which are well suited to the rôle. From the child's point of view the Cat is one of the most important characters in a Whittington pantomime, and the antics of Jack Volta will gladden the hearts of all young people who witness them.

René Ralph has three good numbers in "Sally," "Star of Eve," and "Shuffin' Along," in addition to two duets with Dot Temple. "Tell Her at Twilight" and "Yoo-Hoo." Dot Temple has a pleasing number in "Coming Home," and she also joins Tom Drew in "Cute Little Love Nest." One of the vocal hits of the pantomime is Zoé Corner's "If Winter Comes," and Bernard Knowles gets home with "Sheik of Araby." A good song of a type which has been popular lately is "Let's Have a Song About Rhubub," which Tom Drew gets across with good effect; and Tom D. Newell has two original numbers which serve as introductions to his clever dancing.

A special feature of the book is the number of original lyrics which Mr. Field has introduced, all having a bearing upon the story. Among them might be mentioned Tom Morton's "He's An Alderman," "The Rat," by Bernard Knowles, an original duet between the Demon Rat and the Fairy, and an original trio, entitled "The Cabin Boy." These have all been set to music by E. Graham Dunstan, Mus. Bac. (Oxon), the resident musical director, who is also responsible for much delightful incidental music in his arrangement of this important factor in the pantomime. The specialities include three scenas by the Sunbeams, those clever local children whose fame is far reaching; these are "Mary Jane," "April Showers," and "Peggy O'Neill"; the Tiller Troupe of Dancers contribute some acceptable numbers, and, as already mentioned, there are dancing specialities by Tom D. Newell, the Sisters June, Lilian Lee, and Jack Volta. The pantomime has been produced under the personal direction of Francis Laidler, with Sid Kearns as stage manager, Daisy Griffin as ballet mistress, and Frank Yearsley as resident manager.

CLARICE CHESNEY

PLAYING

"ALADDIN"

AT

GRAND THEATRE, DERBY.

4th Season with Mr. LEON SALBERG.

Hearty Greetings to All.

Photo by Navana, Ltd.

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CHRISTINE ROY

WISHES ALL FRIENDS

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Sailed for England—

December 22, 1922.

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IN ORIGINAL, ACROBATIC, SKIPPING ROPE AND NOVEL DANCES.

Wishing a Happy and Prosperous New Year to all.

Panto - - "PUSS IN BOOTS."

GRAND THEATRE, PLYMOUTH (4 weeks).

BERNARD ANSELL

Playing "DAME"

(Mrs. Sinbad).

Sinbad the Sailor

New Theatre CARDIFF.

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NELLIE GALLAFENT,
Principal Boy,
"BABES IN THE WOOD,"
EMPIRE THEATRE, BRISTOL.
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PROVINCIAL PANTOMIMES.

"DICK WHITTINGTON" AT BOGNOR.

On Boxing Night the C.E. and A. Enterprises presented "Dick Whittington" at the Theatre Royal, Bognor. It is written by Frederic Addeley, with music arranged and under the direction of Miss Muriel Carrington. Miss Dot Belmont as Alice (Dick's pretty sweetheart) played with much charm, and sang sweetly "If Winter Comes," and in the duets "Golden Dream Boat" and "Yoo Hoo." Miss Fay Black was a gallant hero; her rendering of "Sally," "I've Lost My Best Pal," and "Star of Eve" won great favour. Babs and Jeanette (Geoffrey the apprentice and his sweetheart) were great in their song, "Golden Butterfly," in the Moroccan scene. Among the comic numbers, "Whoops-a-Daisy" and "One, Two, Three, Four o'Clock" (Ally Attwell), "My Day Out" and "Butcher's Love Song" (Louis Kaye), and the trio, "Are You Working?" created much merriment. "Roll On, Beautiful World" and "Sheik of Araby," by Bert Kelly (King Rat), who has a powerful and pleasing voice, were well rendered. Included in the clever company were the Georgette Dumourier Sextette of Dancers, and specialities by W. Waldo (the human crocodile) and McNair and Abrahams. The scenic effects were an outstanding feature, the Moroccan scene being especially pelasing, with its bejewelled setting and beautiful dresses.

"RED RIDING HOOD" AT BURNLEY.

"Red Riding Hood" is being played at Burnley Palace by J. and L. Brennan's company. Mr. Byrne plays the part of the Baron with great success. Miss Lucy Brennan is the Dame Trot, and her knowledge of the locality and the dialect (she is a native of this town) enable her to score a great hit. Miss Gaye Gordon plays the principal boy in a very efficient manner, and is well supported by Miss Brenda Byrne as Maid Marion. The comedy rôle is embodied by Jack Mayo, who takes a special delight in amusing the juvenile members of the audience. The principals are supported by an excellent company, including Jean Furness, Laurette and Desmond, Bryant and Rey, The Willows, and Six Little Crystals. In all there are eleven scenes, most beautifully staged. Mr. Fred Hine is the musical director, and Mr. A. F. Sutcliffe the stage manager, to whom great praise is due for a successful and highly aporeciated performance.

Favourite musical numbers are rendered, amongst which are "Shuffling," "Who's the Girl?" by the principal boy; duet by the principal boy and principal girl, "When You Come My Way"; a splendid chorus sung, entitled "The World's All Right"; the Fairy Queen gives an excellent rendering of "The Night of the Ball"; the songs, "On the Road to Anywhere," "Grannie," and the duet, "Ohio," are well given and highly appreciated.

"ROBINSON CRUSOE" AT BURNLEY.

The Denville Stock Company, which has been at the Victoria Opera House, Burnley, for about six months, playing dramas of all kinds, gave further evidence of their versatility by opening on Boxing Day with the pantomime, "Robinson Crusoe." The beautiful scenery has been painted and produced in Burnley by their own scenic artist, Mr. T. Clark Lockett. The costumes have been designed by Mrs. Alfred Denville, and carried out by Miss Nell Corri, the wardrobe mistress of the company, and Messrs. Burkenshaw, of Liverpool. Jack McCaig plays the title-rôle, and gives an excellent rendering of "Shufflin'" and "I Sit by Your Window," and, along with Miss Marjorie Denville, who plays the principal girl, scores a success with the duet, "Tippy Canoe." Assisted by the child members of the chorus, Miss Denville has a good number in "The Coon's Prayer." A speciality singing and dancing act is submitted by Miss Vallerie and Mr. Douglas Milton.

The comedy parts are excellently carried out by Mr. Ted Beverley, Mr. "Lal" Osmond, and Mr. Furneau. Miss Hildebrande takes the part of Dame Crusoe, and Mr. Calvert is the Cannibal King. Mr. Douglas Milton, the evil genius, is thwarted in his designs by Miss Rebecca Hartley, a local lady of much promise and the possessor of a good voice. Special praise is due to Mr. Lockett, the scenic artist, who has evolved some charming and novel scenes; to Mr. Furneau, the producer; to Mr. Beverley the stage-manager; and to Mr. McCaig, who has so efficiently trained the supplementary chorus of local children.

"SINBAD THE SAILOR" AT COVENTRY.

Two crowded houses on Boxing Day accorded a hearty reception to "Sinbad the Sailor," the pantomime, in nine scenes, produced by Donald Keir and G. E. Williams, with lyrics written by Frank Ayrton, music by G. D. Fox and Caffyn Baxter, scenery by Alec. Toole and E. Verne, and costumes by Mme. Amelia. The story is much condensed, but the action is bright and brisk throughout, and there is fun in plenty. This is led by George Melt, who, as Tinbad the Tailor, makes full use of his opportunities. He scores heavily with smart cross-talk, and also when associated with Fred Bray (Bacca, the Bo'sun) in the duet, "Our Little Garden Subbub." Another comedian of real merit is Reg. Marcus, who makes a buxom dame (Mrs. Sinbad), his chief song being "I'm Getting Better Every Day." He also appears in several double turns with Donald Keir (Capt. Cook), the latter being eminently successful with his premier song, "Hats Off to the Stoker." Others who contribute both to the fun and harmony are Bert Bray (the Pasha of the Island of Perfection), whose song and chorus, "The Sheik of Araby," goes well; and Stan Newbury (Prime Minister), who is also associated with Mabel Kempton, Joan Robey, and Donald Keir, in a medley of old-time songs.

Of the ladies, Mabel Kempton is prominent as Sinbad, and scores also in song, especially in "The Mississippi Honeymoon," sung with Pauline Rivers, and the Ten Amethysts, and also in the duet with the principal girl, "Just a Little Love Song," her chief solo being "Granny, You're My Mammy's Mammy." Rosie Fitzgerald quickly makes friends as Zorilda, a dainty personage, with a good voice, heard to perfection in the duet with Sinbad, and also in her chief song, "Peggy O'Neil." Elton and Kay, as Selim and Zulietta, sing "O, Star of Eve" ("If Winter Comes") as a duet; while Joan Robey, a winsome Good Fairy, distinguishes herself in singing "Watching and Waiting." Irene Fabian is a dainty Princess Zaidee. Specialities are introduced by Pauline Rivers, Ten Little Amethysts, Melt and Bray, Elton and Kay, Keir and Kempton, and the Eastern Quartette of Dancers. The chorus, which is well-dressed and drilled, appears successfully as sailors, ladies of the harem, soldiers, court ladies, &c. The Diamond Valley constitutes the principal scene, with the Sphinx Palace as the setting for a brilliant finale. The musical director is Caffyn Baxter, whilst "Amandus" shares the duties of the Old Man of the Sea with those of acting manager, Stan Newbury being the stage-manager.

"ALADDIN" AT CARDIFF.

The second Wylie-Tate pantomime in Cardiff was presented at the Empire on Boxing Day, "Aladdin and the Wonderful Lamp" having been chosen as the story this year. Mr. Julian Wylie has personally supervised the production, and the very best of his fertile brain has been put into the show. The scenery is magnificent, yet always artistic, while the dresses are a credit to the designers. The Cave Scene is a wonderful set, a Curtain of Diamonds, evoking hearty applause. Aladdin's Magical Palace is another beautiful scene, the picture blocks in this set being specially designed by Mr. H. M. Bateman. The grand finale, Plum Blossom Time, is a fitting climax to the fine spectacular production.

Charming and accomplished actress, Miss Annie Croft, is a dainty, captivating Princess Badr-al-Budur, and her musical numbers are rendered in a very refined manner. Her principal songs are "A Cute Little Love Nest," "Dream Bubbles," "Swanee," "Bluebird," and "Chinky Lee," all of which gain hearty applause. Miss Elsie Prince has been cast for the part of Aladdin. She is a gifted young actress, singer, and dancer. "Shufflin' Along," "Hullo! Prosperity," and "Hiawatha's Melody of Love," are the outstanding numbers given by Miss Prince, the last having a clever hidden voice addition from different parts of the house. Miss Nellie Wallace impersonates Widow Twankey, and achieves a distinct triumph. She is the chief laughter-maker, and is a tremendous asset to the production. Miss Wallace sings "Meet Me," "The Great Big Kiss," and her "Tally Ho" speciality, with great effect. Two members of the famous Lupino family have been engaged for this pantomime. These are respectively Mark and Wallace Lupino. Mark appearing as Pekoe and Wallace as the Vizier. Mark is a very hard worker indeed, and is a valuable acquisition to the comedy element. In Scene 12 Mark, assisted by Wallace Lupino and Fred Reed, appears in an old-fashioned star trap act, in which he performs 74 traps in six minutes. Mr. Albert Darnley, as Abanazar, does excellently as the bad magician, his long curse in the Cave scene being a particularly fine effort. Miss Ruth French is the accomplished principal dancer; Miss Liliane Gilbert, a fine, tall figure in gold, is an impressive Slave of the Ring; Mr. Edward Foster, as the Emperor, deserves special mention; Mr. Richard Norton, as Genii of the Lamp, is a weird personality; while a pleasing appearance was that of Mr. Tom Brooks as Clown and Mr. George W. Craig as Harlequin. Miss Mary Gibbs, who is understudy to the Princess, is the hidden voice in "Hiawatha's Melody."

The ballets, musical numbers, and ensembles are staged by Mr. Gus Sohlke; Mr. H. E. Bright is the stage-manager; and Mr. D. Griffiths, the resident musical director, is in charge of the orchestra.

It is safe to predict that the production will have a most successful run.

"BABES IN THE WOOD" AT CHELTENHAM.

Produced at the Opera House on Boxing Day, once again Mr. Oswald Redford has chosen wisely in a George Brydon Phillips' pantomime with a delightful fairy story "book" by Mrs. Kimberley. The real Christmas spirit radiates from the stage, and "listening in" is a joy to children of all ages. The spectacular side is also up to a high standard, Scene 5, "Butterfly Land," with its glorious Butterfly Ballet, being the best of its kind, as also are the Wishing Bower, the Forest, and the Palace scenes. The outstanding feature of the performance is the dancing, of which the nucleus is formed by Madame Walker's Juveniles, eight of the comeliest dancing graces one could wish to see, and their lead is admirably followed. The Six Olracs provide some screaming novelties, notably in the shaving scene.

Of the principals, Miss Mabel Evelyn is a fine debonair Robin Hood, with a good deportment, singing successfully "Shufflin' Along," "Dapper Dan," and "On the Road," while her graceful partner, Miss Hylda Baker, as Maid Marion, sings delightfuly "My Mammy in Tennessee" and "He Knows." Miss Violet Olrac is Hickory Dock, and she makes a big hit in "Choo Choo to Maryland," Miss Nora Walker as Marjorie Daw scoring well with "Oh, Boy!" They make a pretty pair. The Babes are Miss Eileen Clarke and Miss Estella Hall, and "sweet" describes their performance. "Wonderful Boy" is a pretty duet, and Eileen makes good in "Mr. Moon Man," of which the house cannot have too much.

Mr. Fred Lloyd is capital as the Dame, his best songs being "Long, Long Trail" and "Sweet Hortense." Jimmy Green, the source of merriment, is in the capable hands of Mr. James Salter, the genial general manager and producer, his "Cucumbers, Bananas and Beans" keeping the house on the roar the while they participate in the fun. Messrs. Bob and John Olrac represent the quaint robber pair, the latter as Little Bill being a great favourite. Mr. Wm. Dewhurst is the impecunious Baron to the life, and Miss Eileen Joyce is a charming Fairy Queen. The work of the orchestra, under the experienced hand of Mr. John Esmond, deserves special praise.

"ALADDIN" AT DOVER.

Jack Arnold's company opened at the Royal Hippodrome, Dover, on Boxing Day in "Aladdin," which was produced by Gertie Gordon.

Well-deserved success was enjoyed by the company on its opening night, for the pantomime is replete with pretty and effective specialities and breezy humour. Much of the scenery is both gorgeous and effective, outstanding in this respect is "The Temple of Osirus," "The Market Place of Pekin," "Aladdin's Palace" a remarkably novel and effective construction.

The cast has been exceptionally well chosen, in which Dorothy Rivette makes a most delightful Aladdin, and her numbers are charmingly rendered; whilst the Princess of Daphne Drage is a popular favourite. Nor could a more pleasing choice be made for the part of the Slave of the Lamp than in Gertie Gordon, actress and accomplished vocalist in one. Dorothy St. John as Pekoe strikes a charming note in her work, particularly as the sweetheart of Soski, who has a dainty representative in Hazel Lovell. Bibesco, the Italian tenor, is a dignified Emperor.

Turning to those responsible for the work in the lighter vein, Gus Em has allotted to him the part of Abanazar, and in all that he does there is a hearty laugh to follow. Sammy St. John has been well chosen as Widow Twankey, and his dry humour is quite good. In Sheand and Lennard, as Chinese Policemen, and two diminutive artists, there is a laugh whenever they appear.

Amongst the specialities, Babs Arnold, the "star" juvenile impersonator, shows marked ability in her work. George Finch (Wishee-Washee) submits a remarkably clever acrobatic and stick and chair dance, and the Six Military Gordons, the Scottish pipers, drummers, and international and speciality dancers. Mr. Dennis Gordon is entrusted with the conductorship, and the music throughout is bright, the dances and ensembles pretty, the chorus vocalism being most effective, and the dresses artistic.

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The Pick of The PANTOMIMES

"CINDERELLA" at GLASGOW

Cordial New Year Greetings to one and all from the Principals in Miss Florrie Forde's Magnificent Production at the Coliseum

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PROVINCIAL PANTOMIMES.

"CINDERELLA" AT MAIDSTONE.

The popular story of "Cinderella" and her slipper is always a favourite with children and grown-ups, and Beard Francis has provided a first-class show at the Palace Theatre. Miss Lily Russell as Prince Charming is an excellent selection, and her songs, "Silly" and "Dream of Delight," are well received. As Cinderella, Miss Sybil Marcelle is delightful. With Mr. Joe Baker as Buttons, she sings "Cute Little Love Nest," and her songs, "All By Myself" and "Grannie," are especially good, the latter gaining her an enthusiastic reception. Miss Phillis Faye as Dandini is a graceful artist, and sings "Dapper Dan" very daintily. Mr. Frank Couch in the rôle of Baron has opportunities, of which he takes full advantage, his comedy number, "When I Mary Thee," being well received. The Baron's daughters have excellent portrayers in Charles Stevens and Little Zola, and at their hands the comedy side is well sustained. Mabelle Hutchinson is a dainty Fairy Godmother. The dancing of Miss Eileen Fitzhenry and Lal Edwards Troupe provides a very delightful interlude. Scenery and dresses are excellent, and the tableau when Cinderella departs for the ball in an illuminated chaise drawn by two ponies is very well staged, while the most gorgeous setting is the "Butterfly Boudoir," which provides an excellent Transformation Scene. The book is by Beard Francis, and the show admirably produced by Frank Couch, under the personal supervision of Edward Cranston. It is proving a popular entertainment.

"MOTHER GOOSE" AT MANCHESTER.

The seventh Wylie-Tate pantomime, "Mother Goose," was produced in the afternoon of Boxing Day, at the Palace, Manchester, in the presence of a huge and enthusiastic audience. The book is by Messrs. J. Hickory Wood, George M. Slater, and Philip Rodway, with lyrics by Clifford Harris, and music composed, selected, and arranged by the late J. W. Tate. As usual, the staging has been done under the expert control of Mr. Gus Sohlke, the production as a whole being to the credit of Mr. Julian Wylie.

The story of Mother Goose's rise to riches by means of the golden eggs, her downfall through discontent, and her rehabilitation through the finding of the lost Goose in Gooseland, is told with commendable clearness, which will appeal to those, young and old, who find too often the usual pantomime story much like the proverbial needle in a haystack. This is, in fact, as clear a tale as has been told for many years. In the mounting of it no feature of beauty has been spared. The costumes, designed by Dolly Tree, are gorgeously fine, and the scenery—by Messrs. Marc Henri, Philip Howden, W. R. Young, and E. H. Ryan—includes many beautiful sets, and some striking drops. In the first part, "The Hall of Gold" and "A Dream of Beauty" are magnificent examples of scenic art, while in the second, "The Magic Pool," "The Frontier," and "Gooseland" keep up the quality.

The cast appeals, in its leading features, as a "favourite" one, for it is headed by Miss Dorothy Ward, Mr. Shaun Glenville, and Georgie Wood. As a principal boy, Miss Ward is probably one of the most popular. At least, she can claim to be so in Manchester, and the initial audiences did not fail to let her know it. Her dresses are always a dream, and no one could wear them more effectively, while her bright style, graceful manner and vocal equipment go far toward making her the ideal hero of a pantomime story. In the course of the action she makes good with three outstanding numbers, "Her Name is Jennie," "In the Morning," and "If Winter Comes," all of them beautifully featured, while she has also an excellent comedy scene with Georgie Wood as Jack, the precociously simple son of Mother Goose. In this scene Georgie undertakes to show her how to make love, and does himself infinite credit as a comedian in the process. But it is in conjunction with Mr. Glenville that the "boy" especially shines; and probably he has never shone before to so great advantage, for he has obviously matured. In cross-talk, misunderstandings, interruptions, he is quite at home with "telling" points and repartee while in a balloon scene both he and Mr. Glenville work hard for laughs—which are constant—and honours are equally divided. In this scene a good comic ballad is featured, with a local application and a last-line allusion to Manchester as "that city of worry and woe." Georgie has also a capital song and patter contribution as "Wee McGregor," which earned him great applause. Mr. Shaun Glenville's amusing efforts never flag, his comic energy is exhaustless, and what he can get out of a song—in itself moderate enough—is shown by what he does with the number called "Wait a Moment," which is supposed to institute a competition, by means of a listening-in instrument, between the choris efforts of a Glasgow and the Manchester audience. To all appearance, Manchester won; at any rate, Glasgow was silent after hearing the Palace join in.

Let it be added to all this that the cast includes a real comedienne—Miss Beryl Beresford. She plays Maisie, Jill's maid, and her forte is burlesque. Opportunities are not too frequent in a rôle like this, but she will probably get more. Certainly the audience called vociferously for more, and no wonder, for her mock ballad and her sailor song (the latter with a partner) are two of the funniest things in the show. A dainty performance of Jill is given by Miss Jean Alexander, whose "Will o' the Wisp" number is well sung and prettily featured; and others who contribute ably to a capital entertainment are Mr. Ambrose Thorne as the Squire, Mr. Leslie Hinton as Viscount Discount, Mr. Fred Conquest in a wonderfully clever portrayal of the Goose, the Shanks Brothers as the Donkey and a Horse, Miss Lily Lapidus as Fairy Heartsease, Mr. R. St. John Medley as the Demon, and Miss Doris Rogers as a Witch.

"GOODY TWO SHOES" AT MORECAMBE.

Messrs. Harry Levaine and Fred Burnell's pantomime, "Goody Two Shoes," presented at the Alhambra Palace, Morecambe, proved a great success. The scenery and dresses are very artistic, and the singing and dancing of a very high order. The fun is also well maintained. The principals, Miss Doreen Graham as Robin Goodfellow, Miss Maggie Fraser as Goody Two Shoes, Mr. Ted Elgar as Squire Hardup, Mr. Fred Burnell as Muggins (the Village Idiot), and Mr. Harry Levaine as Dame Margaret Hubbard met with well-merited applause from large audiences, and they were ably assisted by Bobby Kerder, Jimmy Wright, Miss Tina Laws, Miss Lily Manders, Miss Doris Beas, Mr. Cecil Downton, and a chorus of handsome, well-dressed girls. Special mention should be made of The Lily Bell troupe of dancers and Mr. Harry Levaine's historical burlesque, "Josephine."

"CRUSOE" AT NEWCASTLE.

On Christmas night at the Theatre Royal, Newcastle, Messrs. Howard and Wyndham produced their pantomime, "Robinson Crusoe," to a most enthusiastic audience that filled every part of the cosy house. The book, by Mr. Frank Dix, is a very entertaining one. The story adheres closely to the popular fairy tale, the most notable exception being the kidnapping of Polly, who is made the possessor of valuable plans which Will Atkins is desirous to obtain. There are 13 scenes in the pantomime, the chief of which are the "Port of Leith," "On Deck," "The Rolling Sea," "H.W.44" "The Realms of Neptune," "The Barbaric Island," "Crusoe's Island Home" and "The Cracker Carnival," which brings the entertainment to a conclusion in a blaze of splendour.

Messrs. Howard and Wyndham are to be congratulated upon the highly talented cast secured for the pantomime. The big noise is unquestionably the favourite Scottish comedian, Will Fyffe, who is seen to tremendous advantage as Will Atkins. In almost everything he says and does there is a laugh, particularly noteworthy being his song and monologue, "I'm Not So Daft," which was tremendously applauded. The titular part of Robinson Crusoe is charmingly played by Miss Dorothy Leigh, a lady who shows sound ability in acting, whilst her singing and dancing leaves nothing to be desired. Of her vocal numbers, "Hiawatha's Song of Love," "Keep On Smiling," "That's How I Believe," and "Shufflin' Along," immensely pleased the audience. Miss Hilda Denton makes an ideal Polly, and soon established herself in everyone's good graces. A delightful vocalist, she sings with good effect "Calling Yoo-Hoo" and "The Goblins' Parade," whilst her dancing elicits warm applause.

Men are generally called upon to play the "dame" parts in pantomime, but in this production a change has been made. The rôle of Mrs. Crusoe is in the hands of that well-known comedienne, Miss Lillie Soutter, who extracts every ounce of humour possible from the part. With her song, "Charley," she immediately gets the house. Charles and Tom Megan are the knockabout comedians, and are well suited in their respective rôles of Short and Long. Throughout they are ever to the fore in keeping the laughter going. Miss Evelyn Wright is a charming Fairy Coraline, and sings most effectively; whilst Ballard Brown, splendid as Neptune and the King, was warmly encored for his rendering of "Father Neptune" and "The Sheik of Araby." No better cat has been seen in pantomime here than that of Jack Hurst; and Albert Telmo ably doubles the parts of Man Friday and the Parrot. Specialities are given by La Pia, dancer; Isabel Donne, Laurence Tiller's Eight Sparkling Belles, the Twelve Merrilots, and the Onaint Q's. The pantomime—this is the 38th produced in Newcastle by Howard and Wyndham—was produced, under the personal direction of Mr. G. T. Minshull, who was ably assisted by Mr. John J. Lloyd, the latter of whom is acting as stage manager.

"CINDERELLA" AT NORTHAMPTON.

Mr. Fred Clements has selected "Cinderella" for the subject of his Christmas annual at the Opera House, Northampton, and includes in its nine scenes the well-known incidents of this popular fairy tale. Appropriate scenery by Alec Toole, magnificent dresses by Madame Whiteside, music by Dudley Powell, well played by the orchestra under Alf Sirota, form a splendid combination under the able supervision of Fred A. Marston. From the opening, with its pretty children's ballet, and spirited huntsmen's chorus, success was certain, and the interest never flagged. Nellie Le Breton is a sweet and dainty Cinders, and scored with her songs, "Shufflin' Along," "I Want My Mammy," and in her duet with the Prince, "I Want You to Want Me." Marie Lumberg was soon a favourite as Prince Charming, and succeeded with her songs, "Yoo Yoo," "If Winter Comes," and "Hiawatha's Melody of Love." Miss Florence Irving is the Fairy Sunbeam, and gains great applause for her singing of "Carissama," and an excerpt from "Faust," with a violin speciality. Jimmy Left, the Baron's Page, is full of fun, and irresistible merriment, and his song, "I'm Getting Better Every Day," has caught on. Arthur Carvey, the Baron, makes good with "One, Two, Three, Four O'Clock in the Morning" and "Are You Working." The Flunky's song, "Sheik of Araby," was well rendered. Tom and George Scholey play the Ugly Sisters with great effect, and their scena, "Two Ladies and a Piano," is well received. The Three Gelightlys score in their specialities, "We Never Worry About the Morning" and "Oriental Eyes." The Three Blossoms appear with success in "Floating Down to Cotton Town"; and Madame Victor's Little Rosebuds furnish a very pretty speciality introducing "International Dancing."

"BLUEBELL IN FAIRYLAND" AT NOTTINGHAM.

This exquisite musical dream play, by Messrs. Seymour Hicks and Walter Slaughter, was presented by Mr. Harold V. Neilson to an admiring and appreciative "house" at the Repertory Theatre on Boxing Night. It is a charming fantasy equally attractive to adults and to children, with pretty and lilting music, and just that touch of "fairy"-ness which appeals to all. The many beautiful scenes are from the brush of Mr. George W. Legge, the resident scenic artist, who has put some splendid work into the set Fairyland. Two others deserve special mention, The Home of the Will-o'-the-Wisp and The Enchanted Glade, the beauty of all being enhanced by the cleverly devised electrical effects by Messrs. R. Bailey and L. Griffiths. The production is designed by the clever French artist, M. George De Feure, and Mr. Harold V. Neilson deserves congratulation on the charm and beauty of the presentation. Miss Phyllis Black gives a delightfully winsome portrayal of Bluebell, and uses her sweet voice with artistic effect in a new song composed for this play by Mr. Eric Coates, entitled "All Day Long I'm Thinking of You." Another pretty number is a special song by Mr. Slaughter, "Only a Penny," and the rollicking "Thumbs Up," in which Miss Black, who has the help of four very clever youngsters, has a fine reception. Miss Laura Wallis Mills is a dainty interpreter of the Fairy. Miss Ethel Lodge (the Reigning Queen) and Mr. Philip Reeves (the Reigning King) give a breezy and diverting embodiment of their parts. The expert dancing of Miss Bunty O'Nolan as the Will-o'-the-Wisp and Miss Vivienne Bennett as the Water Lily evokes unbounded enthusiasm. James Irving comes in for high commendation in his assumption of the Cat, and the concerted number, "Cock Robin," with solo by Jack Bartlett, gains immense applause. As the lover of Bluebell, Mr. Geoffrey Saville is seen to marked advantage, displaying a mercurial activity that brings him hearty acknowledgment. His song, "If I Were King" is also greatly appreciated. Messrs. Nat Lewis and T. G. Bailey are a couple of irrepressible drolls, and their caricature of two schoolboys is a constant source of exhilarating merriment. Others who help in the sucess are Miss Cicely O'Nolan, Miss Ivy Langley, and the Misses Patricia and Lily Barry-Furniss. The ballet mistress Miss Eileen Bellemay, must be congratulated on her admirable tableaux, which are a feature of the play.

"CINDERELLA" AT NOTTINGHAM.

Messrs. Howard and Wyndham have made another capital bid for success in presenting at the Theatre Royal the popular attraction "Cinderella," and the capacity house on Boxing Night made it evident that the choice was fully to their liking. Mr. Frank Dix has been again requisitioned for the "book," in which he follows generally on the traditional lines until the finishing act, wherein is crowded the whole episode of Cinderella's triumph and betrothal to the Prince. One other noticeable change is made by giving the principal boy's part to Dandini instead of the Prince. The pantomime throughout is of the rollicking kind, well calculated to amuse, and a specially hilarious scene is evolved from a ship's cabin, which rolls most fearfully, and finally revolves completely giving the acrobatic comedians an opportunity of showing their skill in clever balancing. Specially effective scenes are provided by the expert scenic artists Messrs. Starley Shuter, Swift, Walmsley, and Grimani, notably The Robin's Nest, A Winter Carnival, The Baron's Kitchen, and The Royal Palace, a delightful setting of many colours, with which the superb costumes blend harmoniously. The music of Mr. Jullien Wilson is as bright and tuneful as could be desired, and the resident musical director, Mr. John Armstrong, and his augmented orchestra, did full justice to it by skilfully bringing out its salient features. The gorgeous dresses are by Alias, Ltd., the clever mechanical effects by Mr. A. E. Bailey, and the golden Fairy Coach, with its team of well-trained Shetland ponies, is supplied by Mr. George Corney. It is essentially a comic pantomime, and the house was kept in merry mood from start to finish.

Miss Doree Thorne is equipped for the part of principal boy, in smartness, vivacity, and a full knowledge of how to please her audience, showing her ability in the songs "Keep On Smiling," "Yearning for You," "Italian Skies," and "Shufflin' Along." Miss Renee Hamilton is a delightful interpreter of Cinderella, singing sweetly, dancing gracefully, and filling the rôle to the complete satisfaction of everyone. She is also associated with Miss Thorne in a capital duet entitled "Cute Little Love Nest," which gains the heartiest applause. Miss Marjorie Battis has a charming personality which well fits her for the part of the Prince, and her lines are delivered with perfect enunciation. The Fairy Godmother is charmingly outlined by Miss Myrtle Dawn, who renders the song "Stars" in pleasing style. The Baron's step-daughters are humorously simulated by the Sisters St. Vincent, and their song and dance duet, "I Want to be a Cinema Star," brought them the warmest of applause. Mr. Syd Walker heads the list of comedians, and his assumption of the Baron is one of the most entertaining bits of comedy seen here for a long time. His songs, "Now I've Got You" and "The Coffee Stall Keeper's Lament," are excellent mirth providers, exciting exuberant laughter. Mr. Peter Donald gives an admirable performance of the Page, with an amusing Scottish accent, and gains a hit with his songs Away Back Home in Tobermory" and "I'm Going to Sing a Silly Song." Three wonderfully clever acrobats are seen in Messrs. Arthur W. Hall, Campbell Neil, and Will Dacey, their dexterous performance in The Baron's Back Yard scene, and on The Ship arousing an enthusiastic demonstration. Small parts are well filled by Messrs. Gladys Payne, Edith Steele, and Winnie Wallbank. Miss Kitty Lovaine, as principal dancer, is a dexterous exponent of the art, and she is also responsible for the artistic ballets, which are gracefully executed by Lawrence Tiller's Eight Peaches and his Eight Daintitos, both clever combinations.

The production is in the experienced hands of Mr. Geo. T. Minshull, who has the able assistance of Mr. A. Wilkinson, and the comfort of patrons is provided for by the energetic and esteemed resident manager, Mr. J. H. Ferguson.

A very special feature is the Ball dress worn by Cinderella. It is a wonderful mixture of exquisite Nottingham-made lace, artificial silk, and tinsel, a delightful example of the local industry.

"HUMPTY DUMPTY" AT TORQUAY.

Pantomime has been a Christmas feature at the Theatre Royal, Torquay, from time immemorial, and for many years past Mr. Carlton Fredricks has been responsible for the production, which has each year grown more attractive; this year he has selected an entirely new subject, "Humpty Dumpty," and the libretto, lyrics, and music are again supplied by Mr. Wilfred Dane, who has made the old nursery rhyme into a really attractive pantomime. There are nine scenes, of which the most effective is "The Land of the Tulip," in which an old Dutch windmill forms the colour feature, and there is a variety of colour and scenic effects throughout which add considerably to the artistic success of the pantomime.

The personal element is, however, the dominant factor in the show, and the principal artists are those who have appeared here before, and are therefore established favourites. Chief of these, of course, is Miss Della Fredricks who, as the principal boy, is always welcome; she is even more debonair and attractive than ever, and makes new friends at every appearance; she wears some gorgeous frocks, especially in her song, "Rainbow," in which her dress is composed of sequins of every imaginable hue; she has another capital song in "The Sheik," which, with its haunting melody, is quite a hit. Miss Fayde Bond fulfils all the requirements of the principal girl, acting with becoming grace and singing her songs in excellent voice; "Golden Dreamboat" and "Waiting and Watching" are two good numbers falling to her. Miss Nellie Crowther as Rosalind is a newcomer, but soon establishes herself in the hearts of the audience, as she has a winning smile, and dances in a captivating style, whilst Miss Payliss Fletcher as Oswald scores a success with "Shufflin' Along." Mention should also be made of Miss Joan Culver, who displays fine histrionic ability as Boreas, the spirit of the storm.

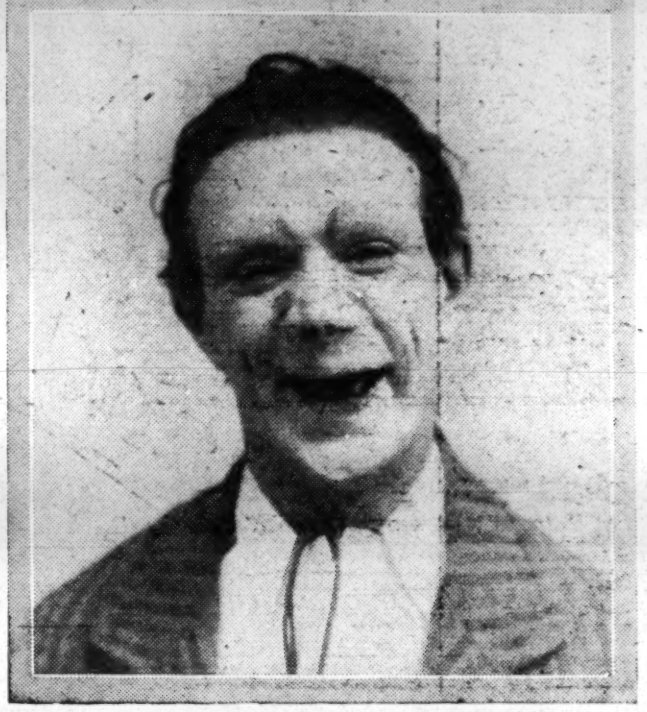
The great feature of the pantomime is, however, its humour, which is refreshingly clean and novel; chief honour for this must go to Mr. Cliff Weir, who is one of the most capable and clever comedians ever seen in Torquay; his very appearance raises a laugh, and his bright humour reaches a very high level, whilst he carries the audience with him all the time in his songs, "Whoop's a Daisy" and "Our Little Garden Sub-bub." Mr. Keane Harker as the Knave contributes many capital interludes to the fun of the evening, and acts admirably with Mr. Weir. Mr. Carlton Fredricks makes a welcome reappearance, and finds ample scope as the Queen; his topical and local references are always a source of amusement, and he scores with "What D'You Think of That" and "Julius." The tuneful music is played by an augmented orchestra, under the theatre conductor, Mr. H. E. Crocker, whilst all the arrangements in front reflect the highest credit upon Mr. Arthur Pearse, the popular secretary of the theatre.

The Pick of The PANTOMIMES

"GOODY TWO SHOES" at GLASGOW

The Talented Artistes in the Briliant Show produced by Mr. Harry McKelvie at The Princess's Theatre extend cordial New Year Greetings to all.

NELLIE WIGLEY *Photo by Fielding*



TOMMY LORNE *Photo by W. B. Dickson*

ELSIE LYTTON

NELL & NANCY GRENNAN

HARRY McKELVIE (Producer) *Photo by Langfier*

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THURSDAY, JANUARY 4, 1923.

NEW YEAR PROSPECTS.

Prosperous Holiday Period.

BUSINESS at theatres and halls during the holiday period has quite reached expectations, and if the takings for Christmas week compare unfavourably with those of the previous year it must be borne in mind that last Christmas there were practically two Bank Holidays—Christmas Day falling on a Sunday, and the Monday and Tuesday being observed as holidays, with places of amusement open all over the country. The readiness of the public to patronise amusements is an encouraging sign for the year in prospect.

The West End theatres are feeling the benefit of the improved industrial situation. No fewer than thirteen of the West End theatres at which there is an evening attraction are opening daily for afternoon performances, independently of the regular matinées which are being given at the other houses. This constitutes, perhaps, a larger number of theatres doing double duty than ever before, and the fact that a sufficient number of playgoers should be available to fill them is agreeably significant. In the suburbs and the provinces, moreover, pantomimes are being run twice daily, with a good prospect of their continuance.

So many attractions, of course, will prove remunerative only while the present conditions last, and the depression in trade will have to lift considerably before anything like permanence of support can be relied upon. The good time will probably last for the spring, but there is the summer-time to face, and in budgeting for the coming year entertainment providers will have to take into account the fact that when the sun is shining, drama and variety, however attractively arrayed, have an unfair chance against the tennis court and the cricket field.

Whether the proposal to begin later and end later would be practicable it is difficult to determine. Certainly, now that normal conditions are more or less returning, the necessity of something being done to counteract the influence which summer-time has over the provision of amusement appears to be imperative.

The Authorities and the Theatre.

Relief in the matter of the Entertainment Tax might reasonably be expected with the change of Government. The Labour Party, now so strongly reinforced, should be unanimously in favour of the abolition of the tax, since the Trades Union Congress passed a resolution to that effect. With such powerful allies the friends of the theatrical profession in the House of Commons should contrive to get substantial concessions both in the amount of the tax and the manner of its collection.

Happily, the attitude of the authorities towards amusements appears to be improving. An instance of this is found in the fact that the County Council are issuing posters advising the public to go "by tram to the pantomime." It is quite an artistic poster, bearing the L.C.C. coat of arms and giving a representation of a Brobdingnagian clown disporting with a Lilliputian harlequin and columbine. The posters are issued, of course, with the object of popularising the Council's tramway system, but it is nevertheless a help for which the theatres should be truly grateful, not merely for its advertisement value, but as demonstrating the tardy recognition by the municipal magnates of the existence of a theatre as something other than a place on which to impose irksome restrictions. To the ordinary playgoer a visit to a theatre is still a matter of speculation with regard to the question of refreshments, and he is never sure whether he can obtain a drink between the acts, or whether he can purchase a cigarette after a certain hour. That places of amusement in regard to sales should be placed outside the scope of the ordinary regulations, cannot be too strongly insisted.

The year 1923 has dawned, nevertheless, with brighter prospects for the amusement world. At any rate, we hope so, and it is in this spirit that we join the general chorus and wish our readers health and prosperity in the New Year.

THE PLAY IN PARIS.

Risky Situation at the Capucines—Shows by Independent Theatrical Societies—A Sporting Operetta—Naval Officer's Opera—Death of French Playwright.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

PARIS, Sunday.—The New Year holidays, notwithstanding their greater prominence in French eyes, do not appear to be so important from a theatrical point of view. Prices have not been increased for this evening of seeing the Old Year out, excepting at a few cabarets, whereas they were doubled, and more, at all places of entertainment of Lutetia on Christmas Eve, record receipts being the result. The Casino de Paris reached 90,000 frs. for the evening performance on Dec. 24. The management were justified in rushing forward new shows at resorts where the former programmes were on the point of being withdrawn. Consequently, this week there is little to report except some highly interesting "independent" bills and productions not fully dealt with in our last issue.

"Pourquoi m'as tu fait ça?"

Last Saturday M. Berthez produced at his little Theatre des Capucines a three-act farce of the above title (translated, "Why did you do it?"), by Gustave Quinson, director of the Palais Royal, and his usual collaborator, Yves Mirande. Needless to say, it is extremely risky; indeed, this light vaudeville has been the object of comment on the part of local critics, notwithstanding the influence of Quinson, who controls more theatres in France than any other person. It contains the usual bedroom scene, the stage being plunged into darkness during the second act, as in the comedy now running at the Theatre Michel. "Pourquoi m'as tu fait ça?" tells the story of a younger brother's affection for his elder. A middle-aged gentleman has an intrigue with a demi-mondaine without knowing why: force of circumstance, perhaps. His wife suddenly returns home and finds him out for the night. She guesses the truth, but has no proof owing to the brother taking his elder's place, and refusing to flirt with his sister-in-law when she frankly declares she wishes to pay back her husband in his own coin. The only redeeming feature of this risky farce at the Capucines is the excellent acting.

"Le Coup de Bambou."

The theatrical group known as the Grimace, under the direction of M. Basta, presented at the Theatre Michel for two performances the three-act play of Boussac de St. Marc, who has already furnished the bill for this same organisation. "Le Coup de Bambou" dramatically depicts a committee of Buddhist priests judging one of their own community. The culprit, Tsoug-Rahoula, unable to prove to the apostles of Nirvana that he has not transgressed the four fundamental truths (not clearly expounded by the author), is excluded from the temple. The object in mounting this curious play is not apparent.

"La Volupté de l'Honneur."

At the Theatre de Montmartre, where M. Dullin has installed his permanent troupe for the performance of the Atelier group, we had a translation of a play by the Italian author Pirandello rendered by Mme. Camille Mallarme. This French version constitutes a clever, sober, human study of a fellow over-doing the reformation business. A man who bears a bad reputation is prevailed upon to marry an unfortunate woman and become the presumed father of a child in order to save somebody's honour. He then becomes the inflexible model of uprightness and respect for society's conventions. He carries it to a high point of perfection, so that finally his companions seek his downfall. He dominates all evils with a largeness of soul that finally his wife becomes his fervent admirer, and strives to win his affection. The programme terminates with a sort of Cubist version in French, by J. Cocteau, of Sophocles' tragedy "Antigone," with scenery by the Spanish painter Picasso, and incidental music by Honegger.

"Les Forces Troublés."

The Compagnons du Griffon is another group of future literary lights resembling the Grimace and the Chimere which presented its periodical programme at the Potiniere on Thursday afternoon. The main dish was "Les Forces Troublés," by Yvon Noé. This "evolution," so described, is in eight tableaux, a promising effort for a debutant, but bearing signs of dramatic inexperience. A leading character is a young man who, on returning from the war, enters into a series of amorous adventures, each more monotonous than the previous, until he meets the companion for whom he feels so deep an affection that he decides to marry her. The moral of this play is to demonstrate that those who have passed through the world's conflict of the past decade have the laudable desire to found a legitimate home. The second item, "L'Exilé," an act by P. Fauré Fremiet, also concerns a soldier returning from the war. He goes to his native village, where he finds a tavern has been opened in the ruins of what was his home before the German occupation. This inn is kept by a former mistress, now married to a soldier serving on the Rhine. He hesitates to turn her out, particularly as her child has recently died. The woman does not love her husband, but for the sake of the dead child and its absent father who still frets over the death of the infant, she refuses to renew the ancient relationship. The encouraging element of these presentations is the apparent tendency by the rising generation of playwrights towards a loftier ideal which promises a theatre of to-morrow more moral than that of to-day.

Revised Bill at Deux Masques.

Marcel Nancey, manager of the Theatre des Deux Masques, offered another mixed bill of four items last Saturday. The principal item is a seasonal sketch by A. Machard, "Minuit, Chrétien." A workman finds himself lonely on Christmas Eve, and listens to the persuasion of a woman he meets on the street to accompany her home. During her temporary absence he is disturbed by a noise in the cupboard and prepares himself against an assault. Bravely opening the cupboard he finds two small children hidden there. They belong to the poverty-stricken woman who has bartered her honour to provide subsistence. The man takes pity on the kiddies, and goes out to buy Christmas fare for the family, joining in their feast, and eventually proposing to provide permanently for the grateful mother by marrying her. It almost has the charm of a Yuletide yarn by Dickens. The other comedy is an act by G. Dolley, "Cavalier Seul," telling how a husband turns the tables on a too-gallant rival. "Les Avortées," drama, in two acts, by Pierre Palau, deals with a girl undergoing an illegal operation prior to making a rich marriage, but it leads to her death. Like the other 1-act drama revived on the bill, "Lea, Fille de Joie," by C. Hellem and Pol d'Estoc, it is difficult to relate the entire scenario of these risky productions.

"Knock-out."

Such is the Anglicised title of a musical comedy by Petit Mangin and Pierre Maudru, music by Robert Casa, produced on Christmas Eve by R. Flateau, at the Cigale Music Hall. A chap poses as champion boxer, selling autographs and appearing for training exhibitions, but he fails to step up for the match. He runs away with a lady friend, pursued by a detective, who is mistaken for the boxer. The police get their own back by arresting the pugilist until he is bailed out by an enthusiastic sportsman, which action compels the boxer to come up to the scratch, when there is a riot over his poor showing, and the seconds are knocked out. The rôles are not clearly defined.

AS YOU LIKE IT.

Exit the Old Year!

And good luck to the New—not to mention the Garrick, the Duke of York's, and all the rest.

* * *

This is the children's season. And all the children season it!

* * *

We may consider that portions of some children's plays are dull. But Charley's aunt.

* * *

And, anyway, tastes differ. Some think you can't beat a panto, others prefer Peter Panto.

* * *

Another Hardy Annual.

"Alice in Wonderland" has become a sort of yearly Christmas Carroll.

* * *

Some actors deserve a rest—others arresting.

* * *

"The Prince of Wales has a good seat," observes a sporting contemporary. Yes, it's usually a box.

* * *

A character in "Bluebeard's Eighth Wife" tells us that love is a habit. The woman generally gets the habit, and the man pays for it.

* * *

Our New Pet.

"Polly"—and the box office talks.

* * *

(How parrotten!)

* * *

Bairnsfather is now a bairn's father. It is reported that there are still two journalists left who have not made that joke.

* * *

The World Dancing Champion—Whirled into fame.

* * *

Apropos of dancing, America's teachers see eye to eye with our own in condemning the cheek to cheek style.

TOUCHSTONE.

THE DIGNITY OF PRINCE CHARMING.

"CINDERELLA" THE FAVOURITE.

By CLARICE MAYNE.

Which is my favourite pantomime? I think "Cinderella" is the best and most popular of the pantomimes, though I am fond of "Dick Whittington."

But the part I am playing in "Cinderella" at the London Hippodrome is, I think, a more dignified one than most of the parts in the majority of the pantomimes. Other parts are, perhaps, more lively, but in my present rôle I have to be princely.

This is the second time I have played Prince Charming, and it has been my privilege to be Dick Whittington on three occasions. Last year I played Jack in "Jack and the Beanstalk" at the London Hippodrome, but, unfortunately, not for the whole of the run.

I am fond of pantomime. I love to see and hear the kiddies laugh and enjoy themselves. It makes you feel young and active yourself. When I say I like pantomime, I mean I like it when produced on an elaborate scale, such as we have at the Hippodrome. Ours is really like a musical comedy, and it is so lovely working at the Hippodrome because everybody is so nice, and they all make a fuss of you all the time.

I do not think that pantomimes are dead, but to be a success they must be much different than they were in days gone by. People nowadays want really good stuff—high-class music and gorgeous scenery and dresses. A few years ago one used to envy Drury Lane for its wonderful, spectacular pantomime. Any other show was shocking in comparison. But there is a vast difference to-day. There are some really wonderful pantomimes produced at the present day, and in the provinces they do not lag far behind us in London for beautiful effect.

It is very hard working in pantomime, as we have to do, twice a day, though I have become accustomed to it because I have done twice-daily shows for some years past. And I may say—touching wood at the same time—that I have never missed taking my part in pantomime through sickness in my life.

As to my future? Well, it is, so far, uncertain. I have had offers to go in plays, and I think I shall accept one of them when the present Hippodrome show is finished. I have just recently left the cast of "Snap" at the Vaudeville. I have a great wish to do straight comedy—to do a sort of Marie Tempest part—and I may do so yet. My late husband always intended to put me in a play. As a matter of fact he asked an American friend of ours to look out for a play that would suit me, and the play that was selected was "Bluebeard's 8th Wife." That was the play chosen for me by our American friend.

[Photo, Claude Harris.
MISS CLARICE MAYNE.

But my going into a play in the near future depends entirely upon the play itself. If the right one comes along I will accept it. But first of all, after the Hippodrome show, I shall have a good holiday.

THE DRAMA IN AMERICA.

"Gringo"—Past and Present Hamlets—The Managers and the Speculators.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

NEW YORK, Dec. 16.—There has been only one new offering at the theatres this week, a three-act play, by Sophie Treadwell, entitled "Gringo," which occupies the stage of the Comedy Theatre. Guthrie McClintic was the producer. Most of the characters are Mexican bandits and American mining people. The action of the play takes place in the far mountains of Mexico at the present time. Chivers, an American mining man, has discovered gold in the mine he has been working for twenty years. Stephen Trent, an expert, comes to the mine to verify the discovery and help in the production. But Tito, a bandit, has kept close watch upon the development, and descends upon the mine to carry off the gold. Chivers has hidden it, and refuses to disclose its whereabouts. Tito seizes his half-breed daughter, Bessie, and his partner and wife, Leonard and Myra Light, to hold them for ransom. In the last scene Chivers and Trent appear with the ransom, the prisoners are released, and in a strong scene Bessie declines to leave with her father, she having fallen in love with Tito. Leonard Light, portrayed as a weak and despicable character, almost loses his wife to Trent, but she decides in the end that taking care of her worthless husband is her job.

Jose Ruben as Tito, Edna Hibbard as Bessie, Frederick Perry as Chivers, and Richard Barbee as Light, play their parts admirably. The settings are exceptionally good, and the play is exceedingly realistic up to the point where Myra Light makes her decision.

Past and Present Hamlets.

John Barrymore's embodiment of Hamlet is being freely discussed, not only by the newspapers, but by prominent theatrical people and students of Shakespeare. William A. Brady has written an interesting newspaper article in which he reviews the Hamlets of the last fifty years. In referring to Charles Fechter, Mr. Brady says that he created a sensation in New York as Hamlet, "principally because he wore a blond wig." Lawrence Barrett, who played Hamlet during the same period, is described as "an actor of little personal magnetism, who never made a real triumph except as the 'lean and hungry' Cassius." Maurice Barrymore, father of Ethel, Jack, and Lionel, had an ambition to act Hamlet, but Mr. Brady, who was his manager at the time, "could not see it," although he has since decided that "the elder Barrymore would have brought the same personal charm to the character that his son is bringing in his present creation." E. H. Sothern impressed Mr. Brady as being, next to Edwin Booth, "the finest English-speaking Hamlet." Forbes-Robertson's Hamlet, "while it was scholarly and well read, lacked the spark. It was cold." One of the most novel performances of "Hamlet" ever given in New York was that of Count Johannes, who acted his part behind a wire net to protect himself from the missiles that were nightly hurled at him. John Barrymore, according to Mr. Brady, "has demonstrated by his performance of Richard III and Hamlet that it is not necessary to chew up the scenery and spout all over the play in order to give a great performance of one of Shakespeare's characters. His conception of both Hamlet and Richard are daringly original, and show thought and creative genius, whether he is right or wrong. Of all the Hamlets, Barrymore looks the part every bit as well as Booth did. Every actor who has played Hamlet has been acclaimed as the greatest. The part is actor-proof. No one has failed as Hamlet.

The Managers and the Speculators.

Many futile attempts have been made during the past twenty-five years to destroy the business of speculating in theatre tickets. Now the Producing Managers' Association has taken the matter in hand, and is planning to have all the tickets sold at a central agency, with various branches, in the city and suburbs, the price being fixed at only 10 cents a ticket above the box office price. This seems to be the most feasible plan that has ever been tried, as it means concerted action on the part of the managers to abolish what is generally agreed to be an imposition and a nuisance. There is no concealment of the fact that some managers have always "stood in" with the speculators. Florenz Ziegfeld, jun., for whose productions fabulous prices of admission have been demanded by the speculators, is opposed to the new plan, and has issued the following statement:—

"If this new arrangement now being considered by the Producing Managers' Association is carried into effect I think it will largely augment the number of unscrupulous sidewalk ticket speculators, and probably transform some of the regulars into their class. They will obtain the tickets from a central office in the same manner in which they have procured them from the theatre box-offices."

THE VARIETY WORLD.

Joe Elvin Tribute—Knickerbocker Club Festivities—Vaudeville Golfing Society—The Wolves.

The Joe Elvin Tribute.

Much interest continues to be taken in the Joe Elvin Tribute, and several interesting letters have been received from America. One from Mr. James William Fitzpatrick, President of the American V.A.F., says:—

"I wish, for the American vaudeville actors' sake, that there were hundreds like him over here; and as the President of the Vaudeville Actors' organisation in the United States and Canada, I should feel honoured as well as pleased if you will allow me to serve on the Committee to commemorate his fifty years' experience in vaudeville."

Another comes from Mr. Harry Mountford, International Executive and Secretary of the Associated Actors and Artists of America, who asks to be allowed to serve as a member of the Committee of the Fund.

"Any little thing that I can do," he writes, "would be but a slight way of showing my affection and respect for and to a man whom I have naught but the kindest recollections and the sweetest memories."

The matinée will take place at the London Palladium on February 1, and it is hoped that subscribers will forward their contributions early. They should be sent to the Joe Elvin Tribute Fund, 18, Charing Cross-road, W.C.2.

New Apaché Dance.

Risolda and Alexis will be at the London Coliseum next week with the most surprising Apaché dance that has been done for many years on the British stage.

Knickerbocker Club.

There were gay doings at the Knickerbocker Club on Boxing Day and on New Year's Eve. On Boxing Day the dancing was further enlivened by several song interludes provided by well-known artists, notably Jesse Jacobson and Charlie O'Donnell (the latter being, of course, the piano-playing partner in the Two Rascals). The advent of the New Year was welcomed by over 200 guests. Several parties came along from the Savoy, Café Royal and Romano's, and dancing was kept up until the early hours. The club presented a very picturesque and animated appearance throughout the holidays. The organiser of these functions was Mr. William Bankier, who, being the braw Scot he is, knows how to appreciate Hogmanay and its attendant ceremonies.

The V.A.F. Bills.

"The Era" learns that the V.A.F. Bill for the Registration of Managers will be reintroduced into the House of Commons at the earliest possible date. So also will the Bill which has been drafted to provide for the universal licensing of agents.

Vaudeville Golfing Society.

The possession of the Colonel Walwork Cup has to be decided by a "play-off" between Mr. George Swift and Mr. Horace Sheldon, who shared first place in the recent competition at Sudbury. It is probable that it will be played off this week.

Football.

The "Rockets" revue company, at present at the Empire Theatre, Sunderland, on Thursday last played a football match with the staff of that theatre in aid of the local "Clothe the Children Fund." There was a good attendance at the match, which resulted in a win for the actors.

The Veterans.

Mr. Charles Gulliver's inspiration of re-introducing the "Veterans of Variety" to the stage has been an unqualified success, and the merry party are remaining for still another week. The most noticeable thing about their turn is that the audience are as keen to sing the old songs as the performers.

Jackson Owen.

Jackson Owen, who is at present starring, very successfully, in Fred Karno's latest revue, "Oh! Yes," has just bought a new Fiat.

Vera Lavrova.

Madame Vera Lavrova (Baroness Royce-Garratt) comes back to the Coliseum next week, after her big successes in the provinces.

Mr. Jack Edge.

Mr. Jack Edge, who was playing the Palace, Blackpool, last week, was approached by the authorities to make an appeal for the local Unemployment and Clothing Fund. So persuasive was Jack's eloquence that within half an hour he had netted fifty odd pounds.

Are Women Mercenary?

Are women the mercenary sex? The problem is amusingly and wisely dealt with by Mr. Alan Brooks, the well-known American actor, in a poignant little sketch called "Dollars and Sense," which Mr. Charles Gulliver is introducing at the Palladium on Monday next.

Wilkie Bard.

A characteristic portrait of Wilkie Bard, who is making a big success with his latest scena, "The Bailiff," at the Palladium. Many managers have said

[Photo, Dobson, Liverpool.
WILKIE BARD.

that Wilkie has found a new character study that is likely to rival the popularity of "The Night Watchman."

Hedges Brothers and Jacobson.

That popular trio, Hedges Brothers and Jacobson, are this week making an appearance at Rector's Club with their ever-welcome syncopated sing-song. The members of the well-known club thoroughly enjoyed the innovation.

Bert Neilson.

Bert Neilson, the non-stop dancer, returns to town next week, opening for Moss' Empires at the Finsbury Park Empire.

A Unique Show.

Mr. Julian Wylie, the vice-president of the Variety Artists' Benevolent Fund, is very desirous of obtaining at least £2,000 before Easter in aid of the new wing at Brinsworth. He has been racking his brains for some time to devise the best method of raising this sum, and has decided to give a luncheon to the Press in a fortnight's time. He can thus make a special appeal to journalists to help him secure success for a show he intends to produce at the London Hippodrome in about six weeks' time.

The show will be given on a Sunday afternoon, and all the little Hippodrome children (there are twenty-four of them) will take it upon themselves to present "Cinderella" as they think it ought to be done. Mr. Wylie will lend them all the stage facilities, the scenery, lighting, &c., and special dresses will be made for the youngsters, who will be rehearsed and cast to emulate Clarice Mayne, Stanley Lupino, Daisy Wood, Daisy Burrell. A similar show ("Aladdin") was produced at the Hippodrome two years ago, and it was an enormous success. It was a private show, but this time the public will be admitted at the usual prices, so that the fund may benefit as much as possible.

Darius.

Old friends of Darius (Linn and Darius) will be interested to know that he is leading his orchestra of talented performers, and being heartily applauded nightly for his musical interludes, "Works from the Great Masters," at the Empire, Derby.

At the Lyceum.

Les Klicks (Tom and Dorothy Wheatley), who are engaged as Speciality in the Lyceum pantomime this season, are presenting their mechanical giant head in the 'Tween Decks scene, and their electrically illuminated dancing figures, &c., in the Island scene.

Robb Wilton.

At the Hippo., Woolwich, this week, Robb Wilton is deputising for Ernest Hastings. Next week Robb plays Plymouth, after which he returns for another season in town.

Eric Randolph.

Eric Randolph, the original vagabond tenor, after a long tour in the provinces, returns to town and will produce a new act, assisted by Miss Margot Joyce, at the Finsbury Park Empire on Monday next.

Mark Daly in Australia.

F. and H. Reeves and Lamport have received a cable from Australia to the effect that Mark Daly has made an enormous success on his opening in Melbourne.

Little Jessie Matthews.

Little Jessie Matthews, one of Terry's Juveniles, rehearsed and learnt the part of Little Red Riding Hood in 48 hours. She is playing it with great success at Kilburn Empire this week, in Reg Astley and Dale's production.

Ristori and Partner.

For the past month Ristori and Partner have been at the Alhambra, Paris, and scored a pronounced success there. They had many offers to remain on the Continent, but were unable to accept owing to their engagements this side. They are at Blackburn this week, and return to London to play the L.T.V. tour in a few weeks' time.

Willie Rolls.

The roller-skating marvel, Willie Rolls, was at Finsbury Park last week, where he presented his sensational act with a new and elaborate setting. This is sure to be greatly appreciated by the Americans when he plays his season there, which commences this summer. Willie goes to Paris in a few weeks, and then to Monte Carlo.

"'Ave a Bit o' Sense."

Conn Kenna has scored a big hit in the panto. at the Opera House, Leicester, where he is playing principal comedian in Fred Clements' panto., "Dick Whittington." His catch phrase, "'Ave a bit o' sense," is heard all over the town.

"THE WOLVES."
Packs in the Provinces.

A meeting of the Grand Council of the Wolves was held on Friday, at the V.A.F. Board Room, First Player Stanley Lupino presiding. The following star card candidates were nominated and duly elected: H. Tyler, Robert Taylor, Tom Arnold, S. Sutton, Alfred Barnard, N. Carter Slaughter, Gilbert Heron, Fred Keeton, Stanley Rhein, A. J. Ratley Wadman, Charles Rich, Harry Lane, Edward Allen, James Bonner, Joe Cohan, Bertie Hansard, J. Ivy, Billy Lloyd, John Weaver, Peter Phillips, Chas. Kean "Artemus," Jack Marks, George Lee, and G. Howard Watson.

Ordinary candidates nominated and duly elected by the meeting were as follows: Ernie Warraw, W. T. Meredith, S. George, Jimmy Loft, W. L. Barsett, Henry George Brooke, Jacques Brusque, William Trussell, Clay Keyes, John C. Carmody, and Barry Ono.

All those who have been initiated into the Charitable Order of the Wolves are urgently requested to drop a postcard at once, giving their permanent addresses and approximate date of initiation to the Assistant Prompter, Room 8, 26, Charing Cross-road, W.C.2, for the purpose of being duly enrolled on the scroll of membership.

It was unanimously agreed by the meeting that a hearty vote of thanks should be accorded Barry Lupino for his enthusiastic services in connection with the revival of this ancient Order.

The Grand Council passed a resolution authorising the formation of Provincial Lodges in a number of big towns. Inauguration and initiation meetings will no doubt be held during the next two weeks in the different towns holding the Grand Council's charter, and all "Wolves" and prospective "Wolves" are asked to get in touch with the following "Wolves," who have authority to form the Provincial Lodges:—

Lupino Lane, Alhambra, Glasgow.
Barry Lupino, Prince's Theatre, Bristol.
Fred Edgar, Olympia, Liverpool.
Fred Roberts, 41, Camp-road, Leeds.

It was also decided that initiation meetings shall be held at the Garrick Head Hotel, Charing Cross-road, at 12 noon, on Tuesdays, commencing Tuesday, January 9. All those who have applied for membership should note this fact, and communicate with the Assistant Prompter.

For the present all communications for the "Wolves" should be addressed to the Assistant Prompter, Room 8, 26, Charing Cross-road, W.C.2.

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Theatre Royal, Newcastle - 'Robinson Crusoe'

DOROTHY LEIGH — EVELYN WRIGHT — MEGAN BROS.
HILDA DENTON — LA PIA — ALBERT FELINO
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Theatre Royal, Nottingham - - "Cinderella"

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LONDON VARIETY THEATRES.

THE COLISEUM

The programme for the first week of 1923 at the house of Stoll is distinguished by a goodly quantity of humour of an excellent brand. In addition to that king of clowns, the unsurpassable Grock, and Mr. Bransby Williams, in his brilliant impersonations of Dickens characters (his Grandfather Smallweed remains the chief of his masterpieces in our opinion), Mr. Alfred Lester also figures on the programme. He is appearing in a sketch entitled "The Night Porter," that not only serves as a fine medium for Mr. Lester's peculiarly quaint and individual humour, but can also boast an original and entertaining idea. The scene is the entrance hall of a hotel, the time the first 30 minutes of the night porter's working hours. After complaining of the dulness of his life, of being obliged to "take breakfast at supper time," and "that his morning paper has to be the 'Evening News,'" George (Mr. Lester) enlivens the time by writing an account of all that goes on to "dere mother," and in every interval of a crowded half-hour, down go his impressions with plain and simple pithiness on paper. A charming young woman comes in for a room, describing herself as an actress. She is followed by an agitated young man. The police ring up on the track of a pair of criminals, a lady 'phones that her husband and the governess are missing. Zealous in the hope of reward, George commits many blunders, and tells "dere mother" all about it. In his beautifully quiet way Mr. Lester is deliciously droll, and is ably assisted by Miss Daphne Riggs and Mr. Frank Freeman.

There is also plenty of good Scotch humour in "A Valuable Rival," by Mr. Neil F. Grant, excellently played by the Scotch National Players, comprising Mr. Andrew Wilson (a first-rate character-actor), Mr. R. B. Wharrie, and Miss Elliott C. Mason. The sketch tells of the decision of a newspaper proprietor in a small town to destroy a letter that could have smashed his only rival had its contents become known, not for any sentimental reason or because he wanted William Bain's gratitude, but because, his rival gone, he would have had no one to "fecht," and life would lose its savour.

Captain Bruce Bairnsfather is doing some good lightning sketches of "Old Bill," and prefaces his turn with a few short descriptions of life in the trenches illustrated with slides of his best-known pictures; the Permane Brothers show with much skill how a nightingale's courtship is conducted; Miss Jean Andrews is in excellent voice and has a very pleasing way with her; the Perezoff Troupe do some exceptionally neat and clever juggling; and Messrs. Penrose and Whitlock, "two old sports," are heartily acclaimed.

THE PALLADIUM.

The happy idea of foregathering a group of the variety stars of yesterday for the benefit of the playgoer of to-day has proved an unqualified success. The wonderful reception that is nightly being accorded each one of them has a spontaneous ring about it; it can be recognised as appreciation of genuine merit, and not merely applause given "for old time's sake."

Another big attraction in the bill is Wilkie Bard in a new song, "I'm Bursting to Tell You This"—the title itself is eloquent of its possibilities in the hands of this clever comedian—and a sketch called "The Bailiff," both by George Arthurs. The latter, when thoroughly worked up, should stand this resourceful artist in as good stead as his previous successes, "The Night Watchman" and "Bootshop" sketches. It requires little imagination to see the potentialities of Wilkie as 'the man in possession." The playlet is rich with humorous situations that are made the most of by the comedian in his unforced and ever-effective style.

One always anticipates a musical treat when Violet Essex's name is included in the bill, and on Monday evening these pleasurable anticipations were fully realised. Her opening number was a dainty song about Columbine with a "Pagliacci" flavour, and she followed with a medley of old-fashioned airs. Her high notes particularly are of wonderful quality. Then there are Whit Cunliffe, with his now vastly popular "London Town," which he renders in his characteristically neat way, and Ella Shields, debonair and engaging as ever, making her first West End appearance after her Australian tour.

Remaining in this week's capital bill are the amazing troupe of Russian Lilliputians, performing excerpts from "The Merry Widow" during the first half of the week and "Conte de Nuit à Paris" during the latter. The other items consist of Charles Austin, in his amusing new sketch, "Parker's Burglary," The Versatile Three, and the troupe of comedy cyclists, The Uniques.

THE ALHAMBRA.

A deal of amusement was provided to the Alhambra patrons on Monday by the character burlesques of Mr. Leslie Strange. He gets thoroughly in the skin of every character he essays, and is a master of make-up. What puts his turn in a class of its own is, however, his concluding cameo, which depicts a 1914 warrior reciting his woes fifty years hence. There are some splendidly telling lines in this, and his whole turn is distinctly good. Apart from the evidence of excellent animal training it evinces, Madame Dalmere's Miniature Table Circus can never fail to impress by reason of the way in which it shows such sworn enemies as, for instance, the cat and the rat, working together in happy unison. Capital acrobatics in a novel guise are supplied by Mutt and Jeff, in their black-faced entertainment, whilst Miss Alice Craven, the Lancashire Lass, assisted by Mr. Heath Warner, proved a powerful-voiced exponent of ragtime ditties.

That popular pair, Ben Osborne and Nellie Perryer, are presenting this week a new edition of "Seeing the Show" with gratifying success. The opening is novel, and their work now includes a well-written Parliamentary skit, which found much favour with the audience. Altogether there is a splendid twenty minutes' amusement when they are on the stage. That breezy artist, Miss Bessie Clifford, was in her very best form, and had to give three numbers before she was permitted to depart.

To call the Hengler Brothers "silent comedians" is to give them but one-half of their due title, for they are splendid athletes and acrobats into the bargain. One of their best stunts is a piece of cod-juggling, when the answer is a lemon—in fact, an avalanche of lemons descending from the flies, whilst their act has a capital finish. The remaining attractions are Mr. Julian Rose, the well-known Hebrew comedian, who had a big welcome on his return from his South African tour, and "Withers' 'Opry," that side-splitting burlesque of transpontine drama, in which Mr. Charles Withers is so amusing as the "effects off."

HOLBORN EMPIRE.

The Bells open a strong New Year programme here this week. They are trapeze artists of merit and originality. The Four Original Storks, gymnasts, and the Van Dammes, comedy acrobats, in a scene from "Happy Holland," are also on the bill. Scot Gibson, the Kilted Komic, is a born humorist, and in addition to his particularly smart patter has a capital number, "Wife of Mine," with which he closes. J. W. Rickaby scores heavily in both his songs. Hilda Nelson's excellent "Gems of Melody" is a rich musical treat. In addition to Miss Nelson, whose beautiful voice is heard in several selections, the act includes Miss Patricia Rossborough (pianist) and Mr. Peter Muscant ('cellist), and each contributes to the success of the show. S. W. Wyndham, the unique comedian, in one of his "screaming" numbers, makes the audience "scream" with laughter, and Jack Lane, the Yorkshire Rustic at the Piano, gets plenty of applause for his capital comedy act.

Kharum, the Persian pianist; "The Star Who Stars the Stars," as Marie Dainton is called; and the versatile vaudevillian, Norman Carrol, complete the fine programme.

VICTORIA PALACE.

"The Key of the Flat" gives George Graves scope for exploiting his own particular style of humour. The idea of the lost latchkey is trivial, but the working out of the complications which result is excruciatingly funny. Mr. Graves gets excellent support from Ethel Davies and Flora Courtenay.

Du Calion, the loquacious one with a ladder, is a great favourite here. Victoria Palace like both his glibness of tongue and his agility with his pet vehicle. Victor André gives dances of a quite unusual and unconventional kind. The Femina Quartette are an artistic combination of talent, equally good with voice and instrument. Mr. J. George Hurd, the Australian juggler, makes an efficient deputy for the Nicoletos. The Delvaines, with their marionettes, give a clever act with its realistic imitation of a music hall; and Nina and Nora, in their club speciality act, do good work.

Syd Moorhouse is a merry and bright tramp, who can sing and whistle. He sings "A Lone Man" and "Milestones" with great expression; the latter is more a monologue than a song. Mr. Moorhouse proves himself a character actor of no mean ability.

CHISWICK EMPIRE.

Here this week is the popular comedian, Ernie Mayne, who sings his ditties in his own inimitable way, and is very heartily welcomed. A musical fantasy, "Old Memories," is a pleasing selection of other days, in which George Ackroyd (flautist) and Rose Hardy (harpist) contribute their particular efforts. Offenbach's "Barcarolle" was exquisitely rendered. Another vocalist who merits and wins applause is June Stirling; she phases accurately and possesses a well-trained voice.

When it comes to a question of juggling, Gaston Palmer is hard to beat, and his feats are astonishingly clever.

That delightful droll, Sam Barton, has a new scene in which he struggles with the construction and fitting of a modern bedstead; he gets a lot of laughter out of his antics, and is very funny throughout. Another favourite is Fred Russell, whose ventriloquial funniosities need no comment; his miniature coster pal is as entertaining as ever, and his jazz performance is undeniably clever. The dusky comedy queen, May Henderson, achieves new triumphs and adds to the merriment of the evening. She scores hugely with a "doggie" song, in which a well-trained bow-wow assists with distinction. With astonishing ease the Arnaut Bros. get through their fine panto. show and accomplish many amazing feats. They are received with much favour.

"1923" AT ROTHERHITHE.

Revue, in 16 Scenes; Written and Produced by Harry Grattan at the Rotherhithe Hippodrome on Monday, Jan. 1.

Appropriately enough, on the first day of the New Year, Fred Karno's revue, "1922" became "1923," and at Rotherhithe the crowded houses gave it a capital reception. Of the many scenes that drew enthusiastic applause, the Terminus, Tube, and Tenement scenes were very funny, and "Motor Mascots," "Caravan," and the final "Calendar" scenas were excellent scenic efforts.

Mr. George Carney heads the cast, and he has worked up the comedy scenes into some of the most humorous revue episodes we have seen. Laughter loud and long was his portion on Monday all the time he faced the footlights. His number, "Colonel Coldfeet," is a big hit, and he scores heavily in the "Disguises" scena with Mr. Alec Regan. Mr. Regan, the light comedian of the cast, contributes a versatile performance—he acts cleverly and sings capitally the "Caravan" and "California" songs. Miss Elsie Carlisle, the pretty and dainty comedienne, sings with piquant charm "Nobody's Baby" and "Please Do It Again." Miss Beatrice Allen scores with her "After the Ball" number, and in most of the comedy scenes is a great asset to the cast. Gladys Horridge is another member of the company who contributes many delightful comedy touches to the show, and Holmes and Norman are a strong feature with their artistic dances, which call forth much applause.

"CRYSTALS."

At New Cross Empire.

Fresh from a most successful production in the provinces, Harry Day's latest revue, "Crystals," made its bow before a London audience at the New Cross Empire on Monday night.

Of course, as in most revues, plot there is none. But that matters not. As scene succeeded scene in a riot of good colour and tuneful melodies, one wondered at the patient care that must have gone in stringing these "Crystals" together. There are seventeen "Crystals" in all—and all strike a distinctive note. Some are humorous, some are pretty and musical, and some are both. For instance, Crystal No. 9, written by Edgar Wallace, contains real Wallace humour, and differs greatly from Crystal No. 8, which consists of four Indian love lyrics, sung by Miss Florence Williams and Adrian Burgon, in a very pretty setting, with wonderful lighting effects. "Father Builds a Rabbit Hutch," which is Crystal No. 6, is just as different from either. In other words, one gets real variety from this latest venture of Harry Day's.

A very pretty Mephistophelian scene called "Hallow-e'en," was a story in itself, and almost beggars description for its marvellous stage effects.

The Royal Porth Octette sang "Men of Harlech"—it may be in Welsh; and a musical number by all ended what is certainly the prettiest and most effectively staged revue we have seen for some little while. Where there is such a large cast it is difficult to particularise. All work well, and if one must mention names, perhaps those of Jimmie Leslie, Wal King, Adrian Burgon, Douglas Byng, Kitty Colyer, Jennie Gregson, and Florence Williams are those to be singled out.

OLD FOLKS' DINNER

At "Brinsworth."

The 16th Old Folks' Dinner and Concert took place on Sunday at the Music Hall Benevolent Institution at Twickenham, when over 70 "stars" of the past were entertained to a Christmas repast and a concert, to which many of them contributed. This year's annual was quite as successful and enjoyable as any that have preceded it, and was unique in that the chairman was the president of the Benevolent Fund and the managing director of Moss' Empires, Mr. Gillespie, who was accompanied by his charming wife. Supporting the genial "R. H." at the high table were Mr. and Mrs. Morgan, of the Kennington Theatre, Mr. Morgan, junr., and his wife, Miss Sylvia Rosen, of the same theatre; Miss Lottie Albert, Mr. Oscar Osborn, and Mr. Chas. Coborn, representing the Ladies' Guild; Mr. Nat Day, Mr. Harry Claff (chairman of the Executive Committee), the Rev. F. M. Tapply (hon. chaplain) and Mrs. Tapply, Mrs. Willby, Mr. Fred Herbert, Mr. and Mrs. Harry Marlow (general secretary and organiser of the Fund), and Mr. C. Douglas Stuart (assistant secretary).

The turkey, plum pudding, mince pies, and other delectables having been consumed, the room was cleared and the concert started with an overture by Mr. Harry Sutch (the excellent accompanist). The following "old timers," who were all in splendid form, then delighted the audience, who joined heartily in the choruses of the songs: Major Miles, Miss Rose Elliott, Ralph Edgar, Miss Alma Jones, Harry Paulo, the Tysons (in a musical act), James Newland, Miss Kate Carroll, Will Styles, Mrs. Pat Carey, Joe Weatherhead, James Seddón, Chas. Buxton, Dan Conroy and Dick McKay. Miss Mary Ann Clarke and Mrs. Tapply also kindly contributed very acceptable items.

During the concert one or two toasts were given. Mr. Gillespie proposed that of "The Benevolent Fund and Institution." The Rev. F. M. Tapply gave "The Committee," to which Mr. Harry Claff responded. Mr. Claff then toasted "The Visitors," to which Miss Sylvia Rosen, Mr. Morgan, Mr. Nat Day and Mr. Osborn replied. Mr. Monte Bayly proposed "The Superintendent and Matron, Mr. and Mrs. Chas. Thornton," who responded, and Mr. Harry Marlow gave "The Chairman," to which Mr. and Mrs. Gillespie replied.

Mr. Morgan, in his speech, kindly invited all the residents at Brinsworth to attend the pantomime of "Cinderella" at the Kennington, offering to pay for the conveyances, and Miss Rosen said she and her husband would be pleased to arrange for refreshments for the party. Mr. Gillespie later said that Mr. Morgan had invited the "boys and girls" to his pantomime of "Cinderella," which he believed was a good one, but he would invite them to a better one of the same name that was being played at the Hippodrome. The happy gathering broke up at six o'clock, all the old artists and also the visitors expressing their pleasure at being present, and saying how thoroughly they had enjoyed themselves. The following members of the committee volunteered their services to wait on the company: Messrs. Monte Bayly, Reg. Ewen, W. B. Willby, Fred Woellhaf, and Miss Mary Ann Clarke, Miss Mathilde Bayly, and Mrs. Pat Carey. Mr. Alf. Herald and Mr. Chas. Cornish acted as wine stewards.

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FORTY YEARS AMONG THE "STARS."

REMINISCENCES OF A SONG-WRITER.—XII.

By JOHN P. HARRINGTON.

In my contribution to the issue of "The Era" for November 30, I wrote: "I cannot for the life of me understand why managers allow inferior talent often to inflict itself on a long-suffering public, while such splendid all-round performers as Leo Dryden are frequently without a 'shop.'"

Now I hear that one of our youngest, but certainly one of our most brilliant and far-seeing managers, Mr. Albert de Courville, has hit upon the really splendid idea of gathering together a group of old-time music-hall favourites, and presenting them as a compact "turn" at the Palladium. I am pleased beyond measure to be able to add that Leo Dryden has been engaged to sing his immortal song, "The Miner's Dream of Home."

Before these lines appear in print Mr. de Courville's idea will have become a *fait accompli*, and of its success I have not the faintest shadow of a doubt.

Caught on in America.

I dare not take the flattering unction to my soul that it was through my above-quoted words that managers have tardily acknowledged the existence of "good as ever" artists among the old-timers, as Mr. Albert de Courville has only recently returned from Canada and the States, and there the idea of a programme of former "stars" was submitted to the American public, with the truly astonishing result that thousands of would-be auditors were turned away at every performance.

May it be so at the Palladium!

Yet the success of the new idea of presenting old "stars" is easily understandable. Fathers and mothers, uncles and aunts, discussing present-day variety favourites with their sons and daughters, nephews and nieces, are wont to shake their heads, and say: "Ah, but they don't compare with So-and-So, and Such-and-Such, who were the stars in *my* young days!"

When the young people themselves have an opportunity offered them of seeing in the flesh and hearing in song the very artists of whom they have already heard so much, is it to be wondered at if they flock in their thousands to hear the men and women who topped the bills a quarter of a century ago?

I was glad to hear that my life-long friend, and former "boss," Joe Tabrar, had been engaged to preside at the gathering of veterans at the Palladium.

Some Grand Old-timers.

Author and composer of nearly a thousand successful songs (I can remember a certain week at the South London when George Leybourne, G. H. Macdermott, T. W. Barrett, Walter Munroe, Charles Godfrey, Bessie Bellwood, Kate Harvey, Nellie L'Estrange, and other stars were singing a total of over twenty songs, all from his pen and all on the same bill), no worthier veteran than old Joe could be chosen to preside at the piano, over which his fingers can still run as deftly as ever they did in his palmiest days.

I am also specially delighted to see that Charles Bignell is one of the stars of the past who will shine again at the Palladium reunion.

I well remember Charlie's first start as a comic singer. He came to Orlando Powell and myself, among others, to supply him with material, and two of his earliest winners, "Billy Robinson's Gone" and "Too Long A-lingering," were from our joint pens.

What a vogue Bignell enjoyed at one time! He was a comic singer of the emphatic, vigorous type, and had a way of hammering his numbers home which was both comic and convincing, and made him a prime favourite everywhere, especially at the West-End halls.

Two of his biggest songs were "Coronation Day" and "What Ho! She Bumps!" which latter furnished one of the popular street catch-phrases of the particular period in which it was sung.

I understand that Bignell is reviving "What Ho! She Bumps!" in his turn at the Palladium, and if it goes half as well with present-day audiences as it used to at the old Oxford, Tivoli, and London Pavilion, it will indeed be a "riot."

Faces We Shall Miss.

There are three or four former "stars" whose names I have not yet encountered on the list of those whom Mr. Albert de Courville has gathered together.

One is that quaint comedian T. W. Barrett, "the nobleman's son," as he dubbed himself. Tommy must be quite an old man now, and I recently heard that he was very ill, very down and out, somewhere in the country.

The very first song I ever published was one T. W. Barrett sang, called "Tommy's Birthday," which was also sung by James Francis, of the Mohawk Minstrels.

I wrote this song and published it with Francis and Day when I was fifteen, and Charles Rawlings, later known to fame as Theo Bonheur, composed the melody.

T. W. Barrett was the pioneer of the down-trodden married man type of comedian, in which he had only one rival in the days when he shone as a "star"—thirty years ago—Harry Sansom.

I should like to hear Charles Coborn chortle "Two Lovely Black Eyes," the song that drew all the gilded youth of the town to the Trocadero, somewhere about a decade and a half ago, and nightly crowded it to the doors for months on end, or his equally wonderful hit, "The Man Who Broke the Bank at Monte Carlo," both masterpieces of comic writing from Coborn's own clever pen.

What eye-openers both would be to the present generation of amusement seekers, sated with syncopation and made maudlin by a procession of "mammies," and practically all their other relations except their uncles!

When Rafferty and Rowley Quarrelled.

Pat Rafferty is another name that occurs to me. When Pat first opened at a hall in town, his advent was heralded by a deuce of a row with J. W. Rowley, "Over, Rowley," about a song called "We Drew His Club Money This Morning." I don't know the rights of the case, but both singers claimed the sole singing copyright of the number.

J. W. Rowley, of course, was a very big head-liner in those days, whilst Pat was only a smallish provincial "turn."

And how the war over "We Drew His Club Money This Morning," which was carried on most vigorously in the professional papers, soon brought Pat Rafferty's name very prominently before both the public and the managers.

Pat, too, was lucky enough to get one or two good new songs, of which one, "Boys Together," by Orlando Powell and myself, was tremendously successful and jumped him into prominence at once. He never looked back from the first moment that he arrived in London, and, I believe, only left the stage to embark in business, and very successfully, too.

I don't suppose Pat Rafferty will be tempted to leave his retirement to appear among his compeers at the Palladium; but if he does, I *do* hope he will sing "Boys Together," which would make a good companion picture to dear old Tom Costello's "Comrades," if that be the latter's Palladium offering.

The Perennial Arthur.

Arthur Roberts, the ever-youthful, the ever-debonair, is another great artist appearing at this wonderful reunion of "oldsters."

One who heard Arthur a few weeks ago at a West-End club declares that he is funnier in song and story than ever he was. This is a tall order, for Arthur Roberts in his heyday was the last word in whimsicality and wit.

I have heard that one of the old-time "stars," when asked what salary he would require to join the Palladium group, modestly replied "£300 a week."

And very nice, too!

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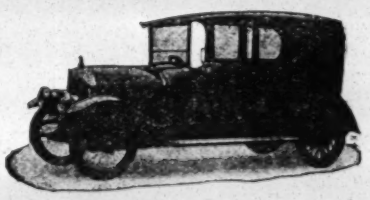

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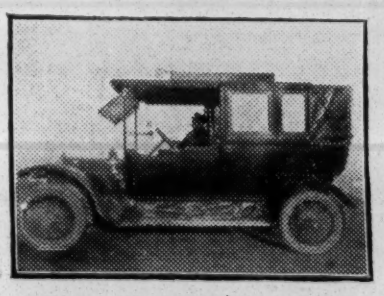

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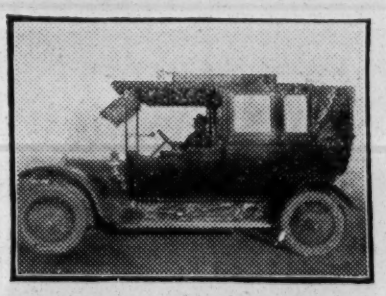

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NEXT WEEK'S CALLS.

MONDAY, JANUARY 8, 1923.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BILL MATTER FOR JANUARY 29 NOW DUE.

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Note.—Rehearsal at all theatres at 1 p.m., with the exception of Jubilee Hall, which is at 12 o'clock.

BARNSTAPLE THEATRE ROYAL.—Carlton Fredricks' pantomime, Jan. 8, 9 and 10.

BRIDGWATER PALACE. — Carlton Fredricks' pantomime, Jan. 11, 12 and 13.

FROME PALACE. — Carlton Fredricks' pantomime, Jan. 11, 12 and 13.

GUERNSEY ST. JULIANS. — Oswald Cray's and Will Parkin's pantomime.

JERSEY ALHAMBRA.—Fiery Jackson, Audrey Cooper.

SALISBURY PALACE. — G. Bryden-Phillips' pantomime.

STROUD PALACE.—Phil Bransby.

WARMINSTER PALACE.—Carlton Fredricks' pantomime, Jan. 8, 9 and 10.

WEYMOUTH JUBILEE HALL.—Oswald Cray's and Will Parkin's pantomime.

YEOVIL PALACE.—The Musical Brandons.

BOSTOCK TOUR.

BLANTYRE PICTURE HOUSE (rehearsal, 5.30).—Laird and Loydall.

HAMILTON HIPPODROME (rehearsal, 1).—Henry Lees' pantomime, "Puss in Boots."

IPSWICH HIPPODROME (rehearsal, 11.30).—G. E. Williams' pantomime, "Little Red Riding Hood."

IPSWICH LYCEUM THEATRE.—"Bulldog Drummond."

NORWICH HIPPODROME (rehearsal, 2).—Lew Lake presents "Splinters of 1923."

NORWICH THEATRE ROYAL.—"The Sign on the Door."

PAISLEY RINK PALACE (rehearsal, 12).—Jenkins Family, Mlle. Louise.

PAISLEY THEATRE (rehearsal, 12).—Scott Argyll, Alma Le Dare, Little Rofix and Partner, Three Melvilles, Norman Donald, Four Maxwells, Elmar Trio.

BROADHEAD TOUR.

ASHTON-UNDER-LYNE EMPIRE HIPPODROME. — Ernest Dottridge presents "Sammy in Society" revue company.

ASHTON-UNDER-LYNE PAVILION THEATRE.—Ethel Bull, pictures, and company as booked.

BURY HIPPODROME. — Andie Caine presents "Little Red Riding Hood" pantomime company.

ECCLES CROWN THEATRE.—Frank E. Franks presents "Take a Rest" revue company.

LIVERPOOL PAVILION THEATRE.—Charles Rich presents "Bubble and Squeak" revue company.

MANCHESTER HULME HIPPODROME.—J. E. Bleriot presents "The Old Woman Who Lived in a Shoe" pantomime company.

MANCHESTER JUNCTION THEATRE.—The Chameleons, pictures, and company as booked.

MANCHESTER KING'S THEATRE. — Messrs. Jazon and Montgomery present "Cinderella" pantomime company.

MANCHESTER METROPOLE THEATRE.—Messrs. Jazon and Montgomery present "The Babes in the Wood" pantomime company.

MANCHESTER OSBORNE THEATRE. —Messrs. Jazon and Montgomery present "Aladdin" pantomime company.

MANCHESTER QUEEN'S PARK HIPPODROME. — Thomas Mather presents "Our Kid" revue company.

PRESTON ROYAL HIPPODROME. — Messrs. Jazon and Montgomery present "Jack and the Beanstalk" pantomime company (rehearsal, 11; matinée, 2).

SALFORD ROYAL HIPPODROME.—J. Alexander's Ballad Singers, pictures, and company as booked.

KENNEDY CIRCUIT.

DUDLEY OPERA HOUSE (rehearsal, 12).—The B. and M. Syndicate present "Say When!" revue.

WEST BROMWICH EMPIRE (rehearsal, 12.30).—Mrs. Kimberley presents "Peg's Night Out."

WEST BROMWICH THEATRE ROYAL. —E. Vivian Edmond's Repertory.

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(See page 53.)

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CAMBERWELL PALACE (rehearsal, 12).—Reg Astley's pantomime, "Dick Whittington."

CLAPHAM GRAND (rehearsal, 12).—Ernie Lotinga's "House Full."

COLLINS' MUSIC HALL (rehearsal, 12).—"The Manxman."

CROYDON EMPIRE (rehearsal, 12).—Frank Eden's pantomime, "Dick Whittington."

HAMMERSMITH PALACE (rehearsal, 12).—Hilda Nelson Trio, Duncan and Godfrey, Scot Gibson, Kharum.

HOLBORN EMPIRE (rehearsal, 11).—Chas. Austin & Co., O'Gorman Bros., Fyne and Hurley, Austin Rudd, Jeck Mills, Lorna and Toots Pounds, Egypse Camp Co.

ILFORD HIPPODROME (rehearsal, 12).—Reg Astley's pantomime, "Red Riding Hood."

ISLINGTON EMPIRE (rehearsal, 12).—Ernest Hastings, Perci Honri, Daly and Healey, S. W. Wyndham, The Grumblers.

KILBURN EMPIRE (rehearsal, 12).—F. Laidman's pantomime, "Robinson Crusoe."

LEWISHAM HIPPODROME (rehearsal, 12). — I.T.V.A. pantomime, "Sleeping Beauty."

PALLADIUM (rehearsal, 11.30).—Alan Brooks & Co., "Dollars and Sense," Whit Cunliffe, Ella Shields, Jack Lane, Versatile Three Herschel Henleri, Veterans of Variety, Jack and Evelyn.

POPLAR HIPPODROME (rehearsal, 12).—Chas. Austin and Co., Daly and Healey, George Lee, Bert Lee, George D'Albert.

PUTNEY HIPPODROME (rehearsal, 12).—Lew Lake's "Splinters."

SHOREDITCH OLYMPIA (rehearsal, 12).—Foster Productions present "All in One," Zetta Mor, Mayne and Sheridan, Sam Mayo, Fred Russell.

WILLESDEN HIPPODROME (rehearsal, 12).—A. P. De Courville's "Smoke Rings."

WOOLWICH HIPPODROME (rehearsal, 12). — Willie Rice's pantomime, "Babes in the Wood."

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BURNLEY.—Fred Le Cren's "Sleeping Beauty" Co.

CARLISLE.—Ventom Swift's "Babes in the Wood."

HALIFAX.—The Morandinis, Nicol and Martyn, Tom E. Hughes, George Calver, Le Dair, Ralph and Leo, Ackerman and Wynne.

HUDDERSFIELD. — Harry Day's "Rockets."

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BIRMINGHAM GRAND (rehearsal, 1).—Lohse and Stirling, Jay Whidden, Two Mazollas, Stan Kavanagh, Ivy St. Helier and Clara Evelyn, Dolly Elsworthy, Julian Rose.

BRADFORD ALHAMBRA (rehearsal, 12.15).—Amas, Albert and Rogers, Lillian Barnes, G. S. Melvin, Ristori and Partner, G. H. Elliott, The Brads.

CARDIFF EMPIRE (rehearsal, 1).—The Wylie Tate pantomime, "Aladdin."

FINSBURY PARK EMPIRE (rehearsal, 1).—Two Severens, Milton Hayes, Bandmaster Morris, Du Calion, Eric Randolph, Bert Neilson, Margaret Halston and Co.

EDINBURGH EMPIRE (rehearsal, 12).—Harry Day presents "Two Radios" Cast includes George Clarke, Kitty Emson.

GATESHEAD EMPIRE (rehearsal, 1).—"The Annual Album."

GLASGOW ALHAMBRA (rehearsal, 11).—The Wylie-Tate pantomime, "Queen of Hearts."

GLASGOW COLISEUM (rehearsal, 11).—The Florrie Forde pantomime, "Cinderella."

GLASGOW EMPIRE (rehearsal, 11).—Towa and B'Hertys, Victor Andre, Mike S. Whallen, Maraso and Socoloba, Maie Ash and Neville Delmar, George's Trio, Zomah.

HANLEY GRAND THEATRE (rehearsal, 1.30).—Harry Day presents "Spangles."

HULL PALACE (rehearsal, 1).—The super-film, "The Game of Life," Frank O'Dell, Wilson Hallett.

LEEDS EMPIRE (rehearsal, 1).—Entertainment Productions, Ltd., present "The Way of an Eagle."

LIVERPOOL EMPIRE (rehearsal, 1).—Harry and Burton Lester present the Western revue, "The Round Up," Sam Barton, Cruikshank, Fred Curran.

LIVERPOOL OLYMPIA (rehearsal, 1).—The Wylie-Tate production, "Round in Fifty."

LONDON HIPPODROME (rehearsal, 11).—Moss Empires, Ltd., present the Wylie-Tate pantomime, "Cinderella."

MANCHESTER PALACE (rehearsal, 11).—The Wylie-Tate pantomime, "Mother Goose."

NEWCASTLE EMPIRE (rehearsal, 11).—The Wylie-Tate production, "The Peep Show."

NEW CROSS EMPIRE (rehearsal, 1).—Tex McLeod, Dan whitley, Frank Le Dent, Nora Blaney and Gwen Farrer, Penrose and Whitlock, Tom Edwardes.

NEWPORT EMPIRE (rehearsal, 1).—Susie Marney, Kafka and Stanley, Grace Cunard, Fratelli Apollo, Albert Whelan, Fayre Four, Emerald and Duprez.

NOTTINGHAM EMPIRE (rehearsal, 1).—Fred Karno presents "1922." Cast includes George Carney.

PRESTON EMPIRE (rehearsal, 11).—The George Edwardes' production, "The Lady of the Rose."

SALFORD PALACE THEATRE (rehearsal, 1).—Tom Vernon's "Robin Hood."

SHEFFIELD EMPIRE (rehearsal, 1).—The Wylie-Tate pantomime, "Jack and the Beanstalk."

SOUTHSEA KING'S THEATRE (rehearsal, 1.30).—David Poole, Stanley Bros., Musical Romance, Vernon Watson, The Vedras, Eddie Gray, Daisy Griff.

SOUTH SHIELDS EMPIRE (rehearsal, 1).—"Blue Birds."

STRATFORD EMPIRE (rehearsal, 1).—Harry Day presents "Crystals." Cast includes Kitty Colyer, Jimmie Leslie.

SUNDERLAND EMPIRE (rehearsal, 1).—"Aladdin."

SWANSEA EMPIRE (rehearsal, 2).—Thea Productions present "Better and Better." Cast includes Frederic Bentley, Elsie Bower.

VICTORIA PALACE (rehearsal, 11.30).—Bert Coote and Co., Ruth Vincent, John Weaver and Victoria Palace Orchestra, Billy Bennett, Betty Barclay and George Glover, The Flemings, Wallie Pearce, Jack Birchley.

WEST HARTLEPOOL EMPIRE (rehearsal, 12).—"The Cabaret Girl."

STOLL TOUR.

(See page 63.)

VARIETY THEATRES CONTROLLING CO., LTD.

BOSCOMBE HIPPODROME (rehearsal, 1.30).—"Shuffle Along."

BRIGHTON HIPPODROME (rehearsal, 12).—"Old Bill, M.P."

LEEDS HIPPODROME (rehearsal, 12).—"Dick Whittington."

LIVERPOOL HIPPODROME (rehearsal, 12).—"Minstrels of 1923."

NEWCASTLE HIPPODROME (rehearsal, 12).—"The Smith Family."

PARIS ALHAMBRA THEATRE.—Period commencing Jan. 12, 1923.—The Anserouls, Miller and Canning, Fred Brezin, Three Lottos, Chinko and Kaufman, Four Ismay Girls, Leroux' Monkeys, Mlle. Izard, Paul Stephens, Vitry, Devilder Trio, Arthur Ward, Winston's Water Lions, Diving Nymphs, Two Sovras, Wilbert.

PORTSMOUTH HIPPODROME (rehearsal, 12).—"Young Buffalo."

SHEFFIELD HIPPODROME (rehearsal, 12).—"Bare Backs."

SOUTHAMPTON HIPPODROME (rehearsal, 12.30).—"Pot Luck."

SOUTHEND HIPPODROME (rehearsal, 12).—"Mother Goose."

WOLVERHAMPTON HIPPODROME (rehearsal, 12).—"Sunshine and Laughter."

MISCELLANEOUS

ALDERSHOT HIPPODROME (rehearsal, 1).—Espinosa presents "Oh! Lady, Oh!"

ALDERSHOT ALFRED BERT'S MILITARY HALLS (rehearsal, 12. Stanhope

(Continued at foot of col. 6.)

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"PUSS IN BOOTS"

At Brixton.

Jack	Lily Edwards
King Oofless	Woolmer Young
Jack's Mother	Len Kilroy
Silverstick	Bert Murray
Goldstick	Harold Dayne
Puss in Boots	Wee Wally Walters
Notary	Wilfred, the Village Swell
Auctioneer	Harold Dayne
The Wicked Ogre	Fred Moule
The Good Fairy	Kitty Spencer
Prince Sammy	Billy Bernhart
Lizzie	Len and Charles
Courtier	Louie Archer
Sunlight	Sinclaris
Moonbeam	Dalva
Aniline, the Servant	Violet Beatrice
Chamberlain	Francis Donald
Herald	Bert Murray
Princess Brighteyes	Doris Ashton

There is no doubt about it—Brixton's "Puss" is a very attractive production. Mirth, melody, fun, thrills, and bright and effective scenery are admirably blended, making a very satisfactory whole. Mr. Melville is to be congratulated, both on the book and the production, and the capital cast of artists deserve praise for the style they carry the show through. Miss Lily Edwards makes an ideal Jack, who, thanks to his cat, rises from a mere miller to a marquis who marries a princess, becomes a prince and lives happy ever after. Miss Edwards puts vim into her work and gets "A Lady's Man From Dixieland," "That's How I Believe in You," and "Sammy Sammy" over in great style. Dainty Doris Ashton is a winsome Princess Brighteyes, who escapes from the Wicked Ogre to become Jack's blushing bride. Miss Ashton has a sweet voice, as she proves in such numbers as "You Made My Dream Come True," "A Dream of Delight," and "Do You Forget?" The Wicked Ogre, who is very wicked indeed, is in the capable hands of Mr. Fred Moule. Jack's remarkably clever cat, with a taste for human footwear, is played by Wee Wally Walters, who gets every ounce out of the rôle. Woolmer Young (King Oofless), Len Kilroy (Dame), and Billy Bernhart (Prince Sammy) are the fun-makers-in-chief, and this trio score all along the line. The "subbubs" duet by Woolmer Young and Billy Bernhart is one long scream, and Mr. Kilroy scores heavily with "Hortense," "Margie, Margie," "Are You Working?" and "Old What's Your Name." Another mirth-provoking duet is "He sings So Beautifully," in which Woolmer Young and Len Kilroy blend their voices. There is nothing lacking on the comedy side of Mr. Melville's production.

The Transformation scenes contains two lovely ballets, in which Lottie Stone's Eight Sunbeams and Euphon MacLaren's Eight Nymphs figure. The bright and cheery music is composed and arranged by the Brixton Theatre's own conductor, Mr. Gilmour Smith, who is to be congratulated on the result of his labours.

"Ole King Cole."

One of the best pantomimes we have seen this season is "Ole King Cole," which is in its second week at the Alexandra Theatre, Stoke Newington. When we looked in last week we found the youngsters roaring with delight at the comedy scenes. The cast is a capital one, and the show is finely produced, the finale being a feast of colour. Walter Ponting, the genial manager, had a very busy time marshalling the crowds in.

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"WHITTINGTON"

At Finsbury Park.

"Dick Whittington," presented at Finsbury Park Empire, is a really merry and bright pantomime with a splendid equipment in the way of scenery and acting. The Diamond Ship and the Oriental scene in the Palace of Morocco are things of beauty and joy. Victoria Carmen is a charming and handsome Dick. The Idle Jack of Harry Gunn is quaint, resourceful, and marked by natural fun. Sybil Grey is an attractive Alice Fitzwarren, and her singing of "Spring is Here" and other songs is very captivating. Charles Falla is comical as that queer old salt Captain Swashbuckler, and his ditty parodying "Peggy O'Neil" is capital. Harry Brayne always excels as a dame, and as Susan, the cook, he is drollery personified. Mr. Harry Gilmore introduces some quaint characteristic business as Thomas Catt. As the Princess, Marjorie Fitzalan acts with charming coquetry, and dances prettily in the Sylvan scene. Frank Victor, as Rodentus, acts with dramatic intensity, and he has a fine voice which is heard to advantage in "The Straight High Road" and "The Stormfiend." Harry Leslie as the Mate, and Madge Yates as Silver Ray, deserve favourable mention.

The Alexandra Tots and beauty chorus do splendid service in the scene on Highgate Hill. This pantomime has a moral, viz., "Drink ruins the world," but its exposition by Harry Gunn and partner, with the concluding jazz, causes roars of laughter.

(Continued from Col. 2.)

Theatre).—The Spencers, Cody and Fayne Corrie and Foote, Maggie Lawson-Tait, Sid Howard, Alf Martin, Phil L. Benson Dorrie Dean, Jack Kendrick, and pictures.

ASTON HIPPODROME (rehearsal, 12).—P. T. Selbit's "Sawing Through a Woman," Sadler Elsie Four, Frank Powell, Billy Vardell Trio, Rovilli, Armstrong and Howarth.

AYR PAVILION THEATRE (rehearsal 1).—Fred Karno's "Mumming Birds," and company as booked.

BATH PALACE THEATRE (rehearsal 1).—"Forbidden Fruit" revue.

COVENTRY HIPPODROME (rehearsal 1).—J. W. Rickaby, Eileen and Marjorie Denise and Jan, Anna West, Ellis Drake and Co., Geo. Revel.

ILFORD EMPIRE KINEMA (rehearsal 12).—Grace Leslie, Douglas and Doreen.

KEIGHLEY HIPPODROME (rehearsal 12).—John Paley, Joe and Willey, Varny and Butt, Bros. Leonard, Les Nosseles Gilbert and Chapman, Milly Gorden Trio.

KINGSTON EMPIRE (rehearsal, 12.45).—Mr. Lew Lake presents "Jack of all Trades."

NORTHAMPTON NEW THEATRE (rehearsal, 12).—Ray's Productions' "Frivolities."

PENGE EMPIRE (rehearsal, 12).—"Four Walls Told."

READING PALACE THEATRE. — Stanelli and Douglas, Keyes and Kodey Pan and Girls, Jean Paule and Robert Anthony, Bert Groves, Laura and Kaley Gilbert, Heron and Co. present "In the Dark."

WALHAM GREEN GRANVILLE (rehearsal, 2).—Ellis Barrieton, The Steppes, Daring Dinnies, "Demobbed," McLean Twins, Kasrac and Palmer, Frank Elliston & Co.

WIGAN HIPPODROME (rehearsal, 11).—Messrs. Williams and Bliss' pantomime, "Aladdin." (Matinée at 2.45.)

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SOOTHES AT A TOUCH!

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Robin Hood in "Babes in the Wood"

SYNDICATE TOUR

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PROVINCIAL PANTOMIMES.

"CINDERELLA" AT LEEDS.

Mr. Francis Laidler has produced a number of successful pantomimes at the Leeds Theatre Royal, and his reputation was enhanced when on Friday evening last he presented to a large and appreciative audience "the story that children love the best," "Cinderella." The book is by Mr. Arthur W. Field.

Miss Gwladys Stanley is a principal boy of infinite charm, pleasing and attractive from her first entrance, which is heralded by two trumpeters. She carries all before her throughout a most entertaining show, which is elaborately dressed. Possessed of a good voice, she has some catchy numbers, notably, "John Peel," "Moonlight," "Julia," "Say it with Music," and "Keep on Smiling." Miss Amy Verity is a very dainty and winsome "Cinders," introducing just the necessary pathetic touch which appeals to the children, and with Miss Stanley scored well in "Tell Her at Twilight" and "Cute Little Love Nest."

The comedy in this bright production is particularly strong, and Mr. Sandy Powell, as Peter, the Baron's page, is a great success, keeping the audience highly amused all the time he is on the stage. He receives great assistance from Jimmy Pullin and Fred Anderson, who, as the Baron's stepdaughters, make a couple of amusing pantomime dames. Charles Verno and Jack Lavelle, as the Broken's Men, are also highly diverting. Leslie Barker (Dandini) is an old favourite here, and earns rounds of applause for his excellent dancing. Arthur Jeffreys, as James, the Baron's butler, is also prominent, and his rendering of "Sheik of Araby" was enthusiastically received.

Quite a feature of the pantomime is the performance of John Tiller's Twelve London Palace Girls, in simultaneous dancing. A Leeds Theatre Royal pantomime would not be complete without Francis Laidler's Little Sunbeams, and this year they are better than ever, thanks to Miss Daisy Griffin, who has trained them to perfection.

Of the thirteen scenes, all of them excellent, the most original is The Silhouette, designed and arranged by Miss Gwladys Stanley.

"ALADDIN" AT LEICESTER.

The management of the Pavilion are to be congratulated on securing the first pantomime in Leicester, which was presented by Mr. Harry Korris, last Monday week, to a crowded house. The title is "Aladdin and His Lamp," and the pantomime commenced its tour here. The company, a good all-round one, includes amongst the many members Miss Connie Emmerson (Aladdin), Miss Ailsa Mcorey (Princess), Miss Vinnie Victor (Chap-pee), Miss Elsie Esme (The Pitty Sing), Miss Mona Cutler (The Geni), Messrs. Harry Korris (Widow Twankey), Tom Goode (Talk-ee), Harry Vardon (Pekoe), Fred Esdale (Abanazar), and Jack Bennetts (The Emperor). There are specialities by Tom Goode, Harry Vardon, Jack Bennetts, and the Six Esmes. The show is produced by Mr. Harry Bright for Mr. Harry Korris, and the orchestra is under the direction of Mr. Hesketh Meade.

"DICK WHITTINGTON" AT LEICESTER.

The annual pantomime at the Leicester Royal Opera House has again been entrusted to Mr. Fred Clements. "Dick Whittington and His Cat" opened on Boxing Day before a large audience, and met with a hearty reception. It is written by Fred Clements and Frank Leigh, and the story of Dick and his companion is told in a very entertaining way. The special music is composed by Dudley Powell, and the latest songs from the leading music publishers are given with much success. There are eight beautiful scenes, the final one being especially effective. The production is in the hands of Frank Irwin.

There is some delightful comedy, and the Kenna Bros., as Captain and Mate, the jolly sailors, are a great success, their aeroplane trip off to the north pole creating much laughter. Others busy in the fun line are Archie Wallen and Reggie Dingle as Idle Jack and the Cook. Johnny Fuller gives a very clever impersonation of the Cat.

Dolce Cariello makes an ideal Dick, singing well. She has a fine stage presence, and her impersonation throughout is a very excellent one. As Alice, Marjorie Fulton acts in a charming manner, and sings her various numbers in a very pleasing style. Lillian Davies, as the Fairy Bowbelle, delivers her lines well and scores a success. Alice Waldie makes a good Empress, and Lily Danville as Randolph sings and dances well. Ted Cartwright is capital as Fitzwarren. He has a fine voice. Gladys Linnel makes a winsome Marjorie, and Fitzroy Wharton is a good Coon Huff-Huff.

The dancing specialities introduced by Madame Victor's Twelve Little Bon-Bons and Lily Bell's Six Bow Bells are all that can be desired. The augmented orchestra is under the direction of Charles Pearson.

"ALADDIN" AT LIVERPOOL.

After several years of opera as a Christmas attraction, Mr. W. W. Kelly decided to return to pantomime. His choice has proved a happy one, for on Boxing Day two packed audiences in the Liverpool Shakespeare gave Mr. Fred Clements' "Aladdin" a hearty reception. It reflects every credit upon all concerned. The stage was crowded with scenery and pretty girls, the chief pictures could scarcely be surpassed, and there were heaps of clean, genuine fun. All the old jokes were missing, and in their stead was found a big supply of fresh funnisities. There is every evidence that the venture will prove a winner.

Although the well-worn tale was followed to some extent, there were several new features introduced which added interest. The opening scene, representing a square in Pekin, was a fine set, and creditable to the artists, Messrs. Alec Toole and G. F. Hcrobin. Here the plot unfolded itself, and the next pictures afforded opportunities for the introduction of some rich fun.

In the second part, Widow Twankey (excellently played by Rob Currie) gave a smart burlesque on "Little Bo-Peep," and Abanazar (richly handled by Bobbie Hall) created continuous laughter as a photographer for various callers. Then the Valdo Bros., acting as the eccentric motor-'bus men, provided endless merriment, and had a very clever and neat speciality act. A feature was the national dancing by Madam Victor's Twelve Little Jewels, while Holloway and Austin earned rounds of applause for their remarkable wire performance. Jack Strand was appreciated in regard to his eccentric dancing.

The whole of the company did well. Miss Mabel Hind as Aladdin was graceful and pleasing, earning recognition for her songs, "It is All Right in the Summer Time," "When You Came Back to Me," the Coué ditty, "I Am Getting Better Every Day" (which met with a big reception), and "Ching-a-Ling-a-Loo," with the Princess (Miss Emmelyn Walter), which, accompanied by a chorus, went with a swing. The Dame had several catchy songs, principal among them being "Take a Little House in the Suburbs," the chorus of which was joined in by the audience. Mr. Fred Gilbert was an imposing Emperor; and the Valdo Bros., as Policemen, were immensely diverting. The concluding scene, showing the Gardens of Aladdin's Palace and the Willow Pattern Garders was extremely beautiful.

"PUSS IN BOOTS" AT PLYMOUTH.

The appeal of "Puss in Boots" to the young folk is always strong, and this version, book by D. Nomso, music by Syd Becket and Paul Domeanu, and produced by Henry L. Osmond, at the Grand, is experiencing a popular run. The opening scen of the nine, On the Tiles, is exceptionally good burlesque that provokes roars of laughter. From this point the story develops on picturesque lines.

The pantomime is well mounted, the best scenes being Olde Cheapside in Winter and The Palace of Sunshine, the latter being very artistic. The dressing is attractive, and in the final scene very beautiful, the colour scheme being exceptionally effective. Good use is made of popular songs and choruses, and there is lilt and liveliness in the music that everyone enjoys. The ballets are exceedingly well conceived and executed, and the specialities of the Amazon Quintette and the Eight Little Mascots are splendidly done. Wee Nancy Hay, who emerges from an electrically illuminated tortoise, dances with a demure air and perfect action.

Maud Hughes is a very dashing Colin—a perfect Prince Charming, in fact. She sings well, her distinct enunciation giving unalloyed pleasure. "Shuffin' Along" was her best number, though several of her other songs were well rendered. Kitty de Haven is a winsome Princess Iris. In Freddie, Claude Lester's versatility as a comedian has full scope and Claude thoroughly enjoys himself, and the audience just as thoroughly appreciates him. They rise to his patter and delight in his antics. His best song is "Are You Working?" Tommy Edmonds scores a great success as Puss in Boots. His cat language is realistic, and he gets a cordial welcome when he goes among the audience and does a little "tile-walking" on the front of the balcony. Harry Whitty is a rollicking Dame Guerkin, and his interpretation of "Whoops-a-daisy" draws vociferous support. He and Harry Searle (King Dismal) also score heavily in "Our Garden Subbub." Kathleen Procter is a very dainty Fairy Fortuna; and Jack Lester as Lawyer Skinflint looks as well as plays the part. The other rôles are adequately filled; and Paul Domeanu, besides conducting, is responsible for a violin solo played by him in the character of a street musician in Olde Cheapside.

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"ALADDIN" AT LEEDS.

Mr. John Hart produced at the Leeds Grand Theatre on Dec. 23 his pantomime "Aladdin," and it is remarkable, if not unique, considering the popularity of this familiar story, that it has not been told at this theatre for fifteen years.

Mr. R. C. Oldham is responsible for the book, which is written upon conventional lines, at the same time introducing a sense of humour which is distinctly original, and made pleasing and interesting to old and young alike.

The pantomime is introduced with a full stage setting of a Street in Pekin, followed by the effective Willow Pattern Plate, whilst other attractive scenes of a most elaborate and dazzling briliance comprise The Interior of the Magic Cave, The Gardens of Aladdin's Palace, and the Grand Saloon of the Palace.

Mr. John Hart has got together a most capable company of artists, many of whom have already established their local popularity. Miss Renee Reel is no stranger here, and as principal boy she makes an excellent Aladdin, her pleasing personality, delightful singing and dancing immediately winning the hearts of a crowded house. Her rendering of "Sally," amongst other good numbers, brought down the house, whilst her mimicry was exceptionally well done. George Mozart (Abanazar), as may be expected, had a great reception. Originality is his forte, and in song or story he was equally successful. His song, "Are You Working?" was a notable success. Marriott Edgar scores with distinction as Widow Twankey, and the old lady has rarely, if ever, been presented so humourously. Kit Keen, as the laundryman, Wun Lung, is another versatile comedian who is also prominent in the story, and rounds of applause greeted his "solo on the bones." A tit-bit evoking much mirth is provided by the Terry Twins, So-So and Ski-Hi, the Chirese policemen, in a burlesque boxing act. James M. Pringle is a most dignified Emperor of China, and his rendering of the "Sheik of Araby" most artistic. Angus Strong gives a good performance of the Slave of the Lamp, and was in excellent voice in the popular number, "If Winter Comes." Horace Percival makes a capital Grand Vizier; Miss Elsie May is a delightful Princess Badroulbadour, and her songs are sung very effectively. Miss Mia Sylva is a pleasing Slave of the Ring; Miss Pamela Lindley as Pekoe and Miss Jenny Dean (Su-Ski) acquit themselves creditably; while Little Vera Milton is a capable speciality dancer.

There is plenty of tuneful and catchy music, composed, selected and arranged by Mr. George R. Chapman and the resident musical director, Mr. R. W. Watt, who is also in charge of an exceptionally well-trained chorus.

"LITTLE JACK HORNER" AT PLYMOUTH.

The pantomime by J. Hickory Wood, presented by J. M. Glover, and produced by Arthur Pearman, under the direction of F. Leslie Moreton and Guyton Heath, is worthy of the traditions of the Theatre Royal, which, over a period beginning in the early part of last century, has put on some very fine productions.

The central ideas of "Little Jack Horner"—the pie and the plums—are retained, but around them are woven a story of adventure and romance.

There are 12 scenes, of which "Sugar Land" and "The Palace of Cards" are the chief. Both of these are a triumph of the producer's art, and while "Sugar Land" is gorgeous, the acme of magnificence, particularly in costumes, is reached in "The Palace of Cards." The chorus singing is good, and jazz music and harmonies and melodies in soberer key and tone are cleverly interwoven. The ballet dancing is delightful, and artistically varied with speciality dances by the Four Martells, and by the Eight Sunlights. Miss Ina Alston is responsible for the ballets and ensembles.

Lilian Major is a vivacious Jack Horner, and her principal success in song is "Whoop'-a-Daisy." Ernie Wilson affects the Simple Simon with unqualified success. He is a born comedian, and always scores. He joins with Midge Bradfield in "Kicky-Koo." The duet is a great success, Miss Bradfield, whose rôle is Charity, a foundling, being both a whole-hearted comedienne and a clever dancer, whose abandon delights the audience. Another of her successful numbers is "Dapper Dan." As the Queen of Hearts, Harry Karr is both enterprising and versatile, and with Walter Kooney, the King of Hearts, provides endless fun. The collaboration of the pair is one of the features of the pantomime, and their two outstanding songs, "Our Garden Subbub" and "Taxes," are prime favourites. As the Knave of Hearts, Hugh Rene does well, his best song being "Drake is Going to Sea."

Arthur Pearman's Prince of Hearts is conceived in the Algy vein. His "Ya-hoo" song is popular. Phyllis Harding is a charming Princess of Hearts, and Edith Sinclair an irreprochable Fairy of Truth. Of graceful carriage and distinction, she sings pleasingly, especially in "Star of Eve." Mr. Sam Lockridge is an impressive Perjurus, and his songs are tastefully chosen for his fine baritone voice. Ashley Sinclair is a capable Pieman, and Saidie Bennett wins popular favour as the Princess's Teddy Bear. The quartette, "Tons of Money," goes well, and a zoological nightmare, introducing Fred Donaldson and Co. is grotesque. The orchestra is conducted by C. Philip Vierke.

Confessions of Famous Variety Artists:

No. 1.—MART and PEP.

1.—What is your opinion of other Acrobats?
See page 72.

2.—What is your favourite sport?
Badminton.

3.—What is your greatest ambition?
To meet Billy Harley on top of The Monument at 5 a.m.

4.—What is your ideal holiday?
Ratting on Ilkley Moor 'bout 'at.

5.—What are your favourite cigarettes?
Whatever Stew brings around.

6.—Which is your favourite Restaurant?
Adjoining the Alhambra Paris.

7.—When do you feel at your worst?
Rehearsing before a deputy conductor.

8.—Which is your lucky day?
Salary night—sometimes.

9.—Which is your favourite hobby?
Collecting Bees for Willie Hengler's silk 'uns.

10.—When do you feel at your best?
When someone else is paying.

11.—What is your favourite dish?
A Stew at The Chase.

12.—Who is your favourite Tailor?
The Man who makes Johnnie Hengler's Cap.

13.—What would you do to make London brighter?
White-wash it!!

14.—What is your favourite Exercise?
Taking an early morning dip in the Serpentine.

15.—Which Author do you like best?
Scott Sanders, the future (?) Poet Laureate.

16.—What would you do if somebody gave you a £1,000?
Count it!

HENGLER BROS.

The Best is the Cheapest.

HAVING an hour to wait at Crewe the other Sunday, and battling with a sandwich—the contents of which need not interfere with our story—we overheard some apparently out-of-work actors arguing which was the best acrobatic act, and one very old gentleman—who might have been caretaker at the Royal Aquarium—in his affluent days said that his grandfather had often spoke of two promising juveniles by the name of Mart and Pep who he thought inherited a Houpla Stall at Mitcham Fair, and thus gained their entree to the business, and he was of the opinon that these talented exponents of the sawdust ring were the first acrobats, and therefore the best.

This statement has caused us much alarm, as we quite thought that this controversy had been settled finally, as we are of a very retiring nature, or at least hope to be before we sport "beavers" as nobody has known of an "acrobatic beaver." Sparrows don't like them as they are too disturbing!

WE ARE WONDERFUL!

There may be others, but if you want THE BEST you must have the Hengler Bros.

DAY BY DAY AND IN EVERY WAY
WE ARE GETTING BETTER AND BETTER.

N.B.—Song writers are invited to send in a suitable Chorus for above, for which no fee will be expected of them.

The Pick of The PANTOMIMES

"CINDERELLA" at KENNINGTON

The Season's Greetings to Everybody from the Popular Principals in the remarkably clever Production at the Kennington Theatre

HARRY CLAFF

Photo by Hana

JACK BARTY

OUIDA MACDERMOTT

Photo by Dobson

RONA RAY

ALBERT LE FRE

KITTY CURTIS

Photo by A. G. Winger

BETTY BRUCE

ROBBY VINCENT

DORIS YORK

Photo by I. Chick

Very Happy
and
Prosperous
New Year

Mr. and Mrs.
ROBB
WILTON

This week : Hippo., Woolwich
Next week : Plymouth

GEO. BARCLAY

DICK
HENDERSON

THE LYCEUM,
LONDON.

'A Real Comic Success.'
Vide—LONDON DAILY MIRROR.

Fully Booked 1923-24

Sole Direction—
MICHAEL LYON.

BILLY STEWART
Wishes All His Pals the Best for 1923.
Victory Cinema, Bloomsbury, W.C.

G. RICORDI AND CO.

In whatever part of the world music is cultivated the firm of G. Ricordi and Co. is known. It can boast of being the largest music publishers in the world, and in addition to their headquarters at Milan have branches at Rome, Naples, Palermo, Paris, Buenos Ayres and Leipzig, New York and London. It was founded in the year 1808, and up to the present time has issued over 120,000 publications.

The firm has had for many years a reputation for the publication of grand opera masterpieces, amongst which may be mentioned "La Bohême," "Madam Butterfly," "Tosca," "Mamon Lescaut," all by Puccini; "Aïda" and "Otello" (Verdi), "La Gioconda" (Ponchielli), and "Iris" (Mascagni). In addition to the grand operas—though comparatively few people seem to be aware of the fact—the firm publish some fifty or sixty musical comedies in Italian, French and English, including amongst the best known "Hans the Flute Player," which was produced in New York, and is revived every year at Monte Carlo by the composer, Louis Ganne; "La Victoire de Samothrace," by Joseph Szulc, which is to be produced next month at the Mogador, Paris, and will be heard in this country later.

The firm has published a number of ballets, of which may be specially mentioned "Il Carillon Magico," and "Madam Dragonfly," and in addition to a host of symphonic poems by the composers of the modern Italian school, they are the sole publishers in England of the celebrated Tavan arrangements for small orchestras, also of the "Negro Spirituals," by H. T. Burleigh, which created such a remarkable sensation when played by the Southern Syncopated Orchestra.

A recent notable publication is a cycle of Six Australian Bush Songs by that clever young Australian composer, William G. James, which were sung in the presence of royalty at the Albert Hall on Nov. 22 by Mr. Robert Easton. Arrangements are being made for these songs to be introduced into a London production and subsequently sung at the music halls by that famous basso, Mr. Malcolm Neil.

Ricordi and Co. have also acquired the rights of publication of an operetta, entitled "The Golden Girl," by Mr. James, who is regarded as one of the finest composers that have been associated with the firm since the time when the late lamented Paolo Tosti was its musical adviser.

Attention may be directed to the fact that Ricordi and Co., although essentially publishers of operatic works, also issue a considerable quantity of popular music, drawn chiefly from the American house which publishes all the works of H. Frey. One of the latest and most popular of these is "In Lavender Time," the words by Edward Lockton and the charming melody by Louis Chapman, which, we understand, is shortly to be introduced into the comedy "Sweet Lavender," which was recently revived at the Ambassadors Theatre.

THE
ELMAR ORCHESTRA
A Unique Combination
of Talent.
OFFERS INVITED for SUMMER SEASON, 1923.
Particulars—Box 942, The "ERA."

ARTISTS BENEFIT by being on our List—ARE YOU ON?
A FEW LATEST SONG SUCCESSES:
"Wheel 'em in" (Joe & Bert Carney).
"I met her in Church" (Del. E. Hayer).
"Back to old Madeira" (Norman Barnes).
"Sweet Ida Jane" (Wm. H. Wright).
"My All" (Norman Barnes).
"I'm wond'ring to-night" (John Bayliss)
"Emerald Isle" (S. Robt. Jones).
"For the right" (E. M. Nabarro).
"My little Persian Slave" (F. Carl Browne).
"Won't you come to Arcadee?" (Jack Holt).
"The 'Quest'" (Jack Holt).
And Dance Numbers:
"Azrak" (Fox-Trot) (C. A. Horn).
"Minty-Star" (Fox-Trot) (F. Eustice).
"Caucasia" (Fox-Trot) (Bernard N. Crowe).
"Music on Parade" (One-step) (J. R. Orme-Webb).
"Ambassadors" (March) (Geo. G. Rix).
"Love Me" (Valse) (May Flower).
"Big Moon" (Valse) (P. F. Egan).
"Carlo" (Valse) (Eileen Cowley).
"Nightfall" (Valse) (Herbert W. Smith).
"On the Ganges" (Valse) (S. Myers).
"La Valse de Louise" (Charlton Rowell).
"Une Melodie de Pensees" (T. G. Brownsword).
Start the year well by sending 1s. for our latest parcel of good things.
DOLART & CO., 145 Oxford St., LONDON, W.1

A NEW WALTZ.

A new waltz, by Gus Swayne, entitled "Dreamy Piccaninny," had its first public performance on Friday evening last at the Shire Hall, Chelmsford, on the occasion of the Falcon Bowling Club Annual Ball. Arthur A. Woodgate's Band report that the waltz had an enthusiastic reception, and was repeatedly encored. Messrs. Keith Prowse & Co. have acquired the waltz for publication, and are immediately putting it on sale.

LAWRENCE WRIGHT MUSIC CO.

The Lawrence Wright Music Co. have just been appointed sole agents in the British Isles for the following American publishing houses: Jack Mills, Inc.; Shapiro Bernstein Co.; Joe Morris Music Co., and Ager Yellan Co.

From Jack Mills, Inc., comes the already popular "Wanna," "Mr. Gallagher and Mr. Shean," "Deddle Deedle Dum," etc.

From Shapiro Bernstein Co.: "Where the Bamboo Babies Grow," "True Blue Sam," etc.

From Joe Morris Music Co.: "Georgia Cabin Door," "Swanee Cradle," etc.

From Ager Yellan Co.: "Lovin' Sam," "Who Cares," etc.

HERMAN DAREWSKI.

An article on Darewski's publications will appear next week.

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THE ELITE SYNCOPATED ORCHESTRA
Principal: F. A. DOUGHTY, R.F.A.
Bands and Artists for all Functions at shortest notice.
Write or Phone for Vacant Dates.
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PETER
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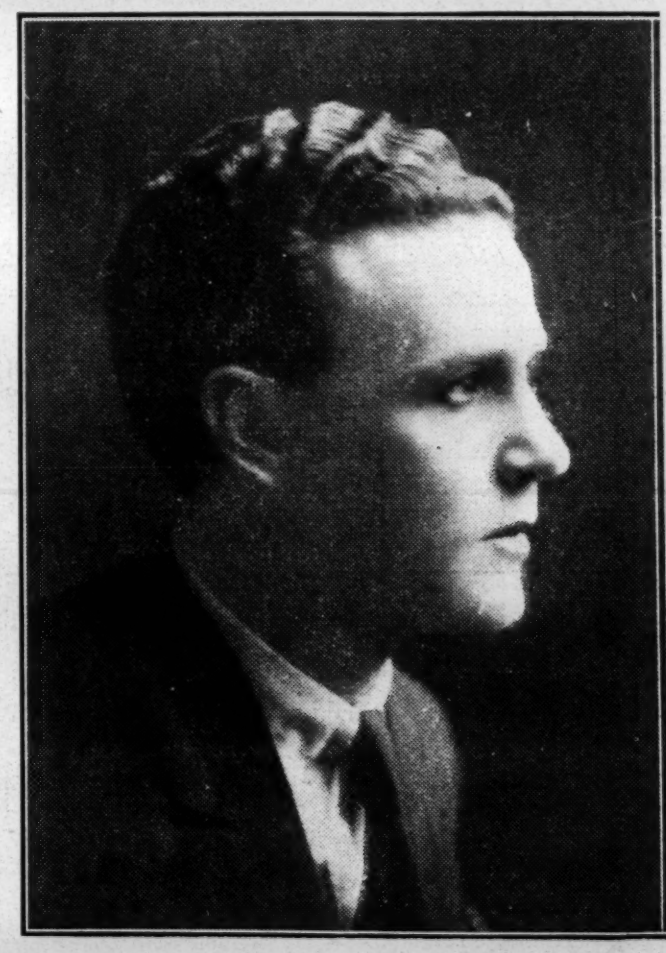
UNDER NEW MANAGEMENT.
EMPIRE, DUBLIN,
AND
O. H., LONDONDERRY.
The above Two Thoroughly Up-to-date Theatres will in future be Booked by
THE FREDK. MOUILLOT OFFICES,
7 & 8, Leicester Place,
LONDON, W.C. 2.,
IN CONJUNCTION WITH

Theatre Royal, DUBLIN.	Theatre Royal, BOURNEMOUTH.
Gaiety Theatre, DUBLIN.	Grand Theatre, SOUTHAMPTON.
Opera House, BELFAST.	Palace Theatre, WESTCLIFF-ON-SEA.
Opera House, CORK.	Grand Theatre, SWANSEA.
Coliseum, WATERFORD.	Lyceum, NEWPORT.

A FEW IMMEDIATE and later VACANCIES for First-Class Attractions capable of playing TWICE NIGHTLY.
PANTOMIME. MUSICAL COMEDY.
COMEDY. FARCE.
DRAMA.
REVUE.
EMPIRE, DUBLIN - - TWICE NIGHTLY ONLY
CORK, DERRY and WATERFORD } ONCE OR TWICE NIGHTLY
ALL OTHER THEATRES - ONCE NIGHTLY ONLY

MARJORIE FULTON
The Dainty Entertainer.
Principal Girl:
DICK WHITTINGTON
Opera House, Leicester.
May the New Year be the Best of All.



[*Photo by A. G. Wager.*

LESLIE HATTON,
Re-engaged by Mr. Francis Laidler for
"BABES IN THE WOOD"
at the
EMPIRE THEATRE, BRISTOL.
Many thanks to Jack Waller for kindly releasing me.
Rejoining "Pins and Needles" after Pantomime.

The Pick of The PANTOMIMES

"JACK AND JILL" at BRISTOL

A Veritable Galaxy of Artistic Talent ensures the Success of this Charming Production at the Princes Theatre. A Cheery and Successful New Year to Everybody is the United Wish of the Principals

BARRY LUPINO *Photo by Fielding*

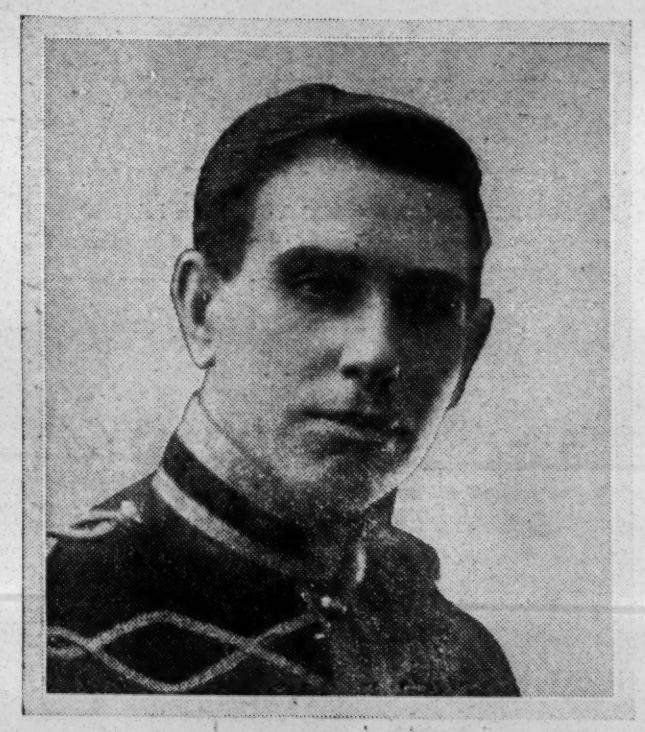
DAN LENO, Junr.

IVOR VINTOR

MADGE WHITE

PEGGY SHANNON *Photo by Fielding*

KATRINA & JOAN *Photo by Dobson*



C. DAWSON HODDER

EILEEN SCOTT

Photo by Geoffrey Stuart

EDITH DELANEY

THE FILM WORLD TO-DAY.

By W. G. FAULKNER.

I do not propose to follow the usual custom in a New Year's number of reviewing the best of the past year's films, nor of recalling the principal events in the film world of 1922.

The year is dead. Long live the year 1923.

The film world does not need to look backwards. As a progressive world it looks forward, and must ever do so if it is to maintain its position as the biggest entertainment institution—or industry—in the world.

Prospects in the New Year.

The New Year opens with great promise. There are, as might be expected, a certain proportion of grousers who grouse without realising that the troubles which beset them, and the trials that afflict them, are largely of their own making. They are numbered among those who neither hear nor see the swift changes that are always taking place, changes common to all businesses, but greater, and more numerous, perhaps, in this business than in any other, because of its youth.

In all the dozen years or so that I have closely followed the film industry I have never seen so many and great fundamental changes as I have seen during 1922, and I have watched the developments from the time when one paid twopence to stand near the projector in a tiny shop, and see the whole programme in ten minutes.

Nick Carter Tries Broadcasting.

When this picture was presented, the wireless telephone trumpet was used with great effect in synchonisation with the words and music as they streamed from the trumpet on the screen. A most effective piece of presentation, it could be adopted in any theatre by the use of a sound magnifier.

Altogether, the second "Nick Carter" series promise as big a success as the first. Besides the public liking for detective stories is as keen as ever.

It is keen because hunting, whether of man or of animal, is a primitive instinct. In a man hunt, especially of a man who has broken a law of society, the wits of hunter and hunted are pitted against each other, and the excitement and interest become supreme.

Every Cinema Has Individuality.

Just now there is waiting for "immediate release" a big number of films, some of which the public may not want, but about which it will have no opportunity of expressing its wishes until after it has paid its money.

Never Mind the Other Man.

Another sad blunder—chiefly on the part of the exhibitor—is paying too much attention to what the other fellow says, because he happens to be better known. If he says "That type of film is no good," too many of the others are inclined to say "Ditto," unmindful of the fable of "The Fox and the Grapes." The man who makes the sweeping assertion that this or that type of film is no good often has his own personal reasons for spreading abroad such an idea.

Don't Forget the "Star's" Value.

Two years ago all America was proclaiming to the world that the star system was dead. Every film was to be on the all-star plan. Everybody began to repeat here that the star system was to die, forgetful of the fact that the main cause of the unpopularity of the star system in America—with manufacturers—was the insane competition to secure the best-known players for films, in the hope that their personality would put over any film.

If there are any good resolutions to be made in this New Year, one should be "Don't forget the money-pulling value of the real stars." They have a money value, some of them a big value. Every part of a film has a money value—story, photography, acting, and players, but the greatest of all is in the players, unless the name of the story is better known. People—especially women, who form 75 per cent. of the patrons of the picture theatre—are sometimes drawn to the theatre by the name of the film, but to the majority the human factor is the greatest magnet of all.

The Key Theatre System.

The whole entertainment industry is beginning to sit up and take notice of the films as a serious competitor with legitimate and variety. The key theatre system, which I saw in operation in America about two years ago, and which I had the privilege of forecasting its arrival here, is making good, and, moreover, promises during 1923 to be the great feature of film entertainment. Indeed, there is grave danger of it being overdone, as most things are in the film world.

It is the fellow who does what the others do not who achieves success. There is far too much sheep tracking among exhibitors, and even renters and manufacturers. A new type of film is usually followed by a flock of the same type, because the new type has been a financial success.

That is one of the fundamental blunders.

Women's Interest in Women Players.

During the holidays I have discussed with many people the attractive values of the films, and without exception every woman plumped straight for the players, the reason being—as given by one of them—that people are so interesting, and especially when you know them, as you may do, by seeing them on the screen.

The fact is that people know and personally like such players as Mary Pickford, Mary Miles Minter, Betty Balfour, Violet Hopson, Elsie Ferguson, Pauline Frederick, Mae Marsh, Alice Calhoun, Alice Joyce, Mae Murray, Betty Compson, and others whose names are better known than that of any picture in which they may appear. They know all there is to be, or may be known about them. Each of them has attractive qualities which appeal to their followers, and their personalities have made them as well known to the millions as if they had known them to talk to them.

Personality Does Matter.

Exhibitors should not be led away into the error of supposing that personality on the screen does not matter. It matters a great deal, especially to the picture "fan."

And a wise exhibitor in 1923 will resist all attempts to sell him a ready-made programme. The public is sick of the orthodox drama and tired of batches of comedies which only differ in name. The dramas of 1922 and 1921 did more to keep people away from the cinema, and to break their regular habits of going, than any economic trouble, or even the entertainment tax. Just think of it! There are only three stories in the world, yet the film manufacturers all over the world are making from a thousand to fifteen hundred variations of those stories every year, and have been doing it for many years past.

The Last Trade Shows of the Year.

The trade shows of the year ended two days before Christmas Day with three of the second series of "Nick Carter" films—the two-reel detective stories which have had such a vogue among cinemas, which will no doubt welcome the second series as heartily as they did the first.

"Unseen Foes" is a weird detective story of the unravelling of a murder mystery; "The Game of Craft" illustrates the type of female financial vampire who uses her talents and her beauty to screw money out of foolish young men, and "The Last Call," a really fine detective story, is remarkable for the use of broadcasting in the discovery of an attempted crime.

Three Queens in a Cinema.

If there is anyone who believes that the film does not interest the best people in this country, they need to be reminded that on Friday, Dec. 29, 1922, three Queens—Queen Mary, Queen Alexandra, and Queen Maud—visited the Palace Theatre to see "The Four Horsemen of the Apocalypse." Is not that an event which should hearten the whole industry?

Atmosphere, Not Numbers.

The loudest applause—practically the only hand-clapping demonstration—given to a picture during the whole of the evening at a well-known London suburban house, the other night, was given to an advertising film wrapped up in a neat little story of one reel.

Variety the Essence of Success.

If variety is the spice of life, variety in film entertainment has come to be the essential feature of success. There is more demand for change to-day than there was a year ago. There is less inclination for concentration upon the screen. This tendency towards short and varied subjects is affecting newspaper and book reading, and, in fact, everything, including holidays. If one wants proof of that, compare the length of newspaper articles, and news recording, and of books of to-day—with those of a year ago.

Then there is the barred film—the film that exhibitors believe the public do not want, and, because they believe it, refuse to book it, or offer such prices that go far to kill the production of such pictures.

Get Back to First Principles.

The film industry was founded on the slogan "the world before your eyes," but it has been forgotten in the flood of mushy drama, the sameness and unreality of which has sickened the public appetite. If there were no signs that the exhibitor was beginning to realise that he must get back to the first principles of film entertainment embodied in newness of attraction, the outlook would be black. Because he is realising the absolute necessity of this, the future is brighter than could be hoped for a year ago. And he can get a wide choice of bright attractive features for 1923.

Returning.

The short travel film, titled in an interesting and informative style, the so-called interest film which may merely illustrate a process of production, the bright comedy made attractive by trick photography, the cartoon film well done, and backed by a good story, animal films of all sorts, the film with a wholesome, clean, domestic story, which presents life as it is, and as the people who go to the cinemas know it to be, are coming into their own in 1923, and with profit to all concerned.

The Public Wants More Laughter.

And tragedy must take a back seat if the people are to return in their millions to their old love of the cinema. There are enough tears in real life without those produced from so-called entertainment. The public wants laughter, brightness, and an interest in the lives of the people who are represented on the screen, and it wants those who play the parts to look them.

The industry must leave off cavilling at itself.

The patrons of the cinemas are largely composed of young people, mainly women, who are blessed with a youthful enthusiasm and optimism that has been lost or forgotten by the middle-aged and old.

Potential Patrons.

Every year a hundred thousand boys and girls in this country reach the age of sixteen—almost all of them potential cinema patrons. And nearly half as many cinema patrons die. Since the war at least half a million potential patrons have reached the age of discretion. These do not want dreary dramas, tragedies of tears, nor sob stuff running for an hour and a half. Nor are they keen on the picturised versions of novels which some may have read, but of which the greater number has never heard, as can be proved by the statistics of the free libraries, which are the true "barometers" of the public appreciation of fiction.

If the Cinematograph Exhibitors' Association, or some other body representing the industry, were to submit a questionnaire to every cinema throughout the country, it is just possible that some very valuable information would result. Why not try it?

Vary the Menu.

Vary the menu. Do it yourself. You have a practically unlimited choice. Make up your programmes as a painter composes a picture. Keep your eye upon the posters of the variety halls, and watch how they measure in prominence, position and type, the varied attractiveness of the features of their programmes.

The Silence of the Cinema.

During my visits to cinemas, especially during the past five or six years, I have been struck by the fact that the average cinema audience appears to be utterly indifferent to the part provided, unless it be a topical, or something that has nothing of the drama about it. It is a singular thing that applause is rarely heard in the cinema. Perhaps that is because the film is silent entertainment. A selection from the orchestra will draw applause, but a drama very rarely. Appreciation of the picture is a thing which is felt, not heard. One must be in the theatre itself to feel whether the show is a success or a frost.

If every exhibitor will remember that every cinema has an individuality of its own, and strives to satisfy that individuality, he need have no fear. The public is not tired of the cinema, the public wants the pictures; it is only tired of monotony. There is talk about the pictures, more in them to-day than there was a ago. There is a big public waiting the pictures that interest them; is a new public going to see pi that do interest them.

The Lamb-like Public Decreasing.

And there is a lamb-like public pays its money, sits still, open eyes, shuts its mouth, and stand any old punk that comes along. is the public whose numbers are creasing. This is the public that become tired during 1922.

If "one man's meat is another man's poison," the film that appeals one house, or to one town, does necessarily do so to all others, or even fraction of them. There are as many likes and dislikes in cinema entertainment as there are days in a year. That is what every exhibitor knows, or should know.

London and Provincial Successes.

Some pictures which have had an enormous success, and a prolonged run in London, have been complete failures in some towns. A great London success does not spell a provincial triumph, nor does a provincial triumph imply a London success. Enough lessons were learned in 1922 to teach prudence and caution in accepting a London success—real or only apparent—as evidence of infallible success in any provincial town. Even some of the top-liners on the London variety stage "get the bird" in some provincial theatres, and provincial favourites do not always get over the footlights in London. I have seen both things happen, as others have done, many a time.

Concentrate Upon the Good.

Lastly, every member of the industry—no matter to what section he belongs—should strenuously set his face against decrying any pictures, and vigorously combat the pernicious and poisonous idea that films have passed their zenith, and that the cinema is on the slippery slope that leads to perdition. There has been far too much complacency in the film industry towards a well-directed campaign, often supported inside the industry, for depopularising films. There has been too much concentration upon the bad qualities of films, and too little upon the good, too much of the highbrow standard of judgment, and hardly any upon the broad standard of the variableness of all human likes.

So long as there is this variableness in human likes there is hardly a film made that will not please and satisfy some sections of the public.

"Ideal's" Better Comedies.

LLOYD HAMILTON
SPECIALS (2 REELS).

HEARTY LAUGHS with A GOOD STORY to them.

FRESH AND ORIGINAL FUN.

LLOYD HAMILTON at the top of his form.

Also
JIMMIE ADAMS
IN THE CLEAN-CUT
CAMEO COMEDIES (ONE REEL).

ALL AMERICA IS ENJOYING THESE SPARKLING LITTLE COMEDY GEMS.

Ideal Films, Ltd., 76/78, Wardour St., W.1.

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The Pick of The PANTOMIMES

"DICK WHITTINGTON" at LEICESTER

Best Wishes for the New Year from the Principals in Fred Clements' Excellent Production at the Opera House

JOHNNY FULLER

MARJORIE FULTON [Photo by Fielding

CONN KENNA [Photo by Dobson

ARCHIE WALLEN

DOLCE CARIELLO

Photo by A. & G. Taylor

REGGIE DINGLE

PROVINCIAL PANTOMIMES.

CINDERELLA" AT GLASGOW.

The last of Glasgow's pantos. for this season was sucessfully launched on Saturday, when Miss Florrie Forde produced "Cinderella" at the Coliseum. The popularity of this lady, combined with the splendid scenery, catchy music, and unlimited fun provided, made the production instantaneous success. The panto. is in fifteen scenes, and played for over four hours on Saturday.

Miss Florrie Forde as the Prince naturally claims first attention. She was greeted with a rousing cheer on her appearance, and her numerous songs, with their taking choruses, were joined in by the audience. For two of these, "My Cinema Girl" and "Caravan," special settings have been provided, enhancing the effect greatly. Another song, "Rainbow," is helped wonderfully by beautiful lighting effects. Miss Forde also includes in her repertory "Star of Eve," "Listen to this Melody," and a Scotch song, "A Happy New Year," which proved specially popular. For this the lady dons the kilt, and a "braw braw Highlander" she makes.

Miss Lennie Deane is a dainty Cinderella, and acts with sweetness and charm. She has several good songs, such as "Just a Little Love Song," to which the chorus sing "Love's Old Sweet Song," "I Want My Mammy," and "Fol de rol-lol."

Miss Rosie Lloyd is excellent as Dandini, who as the supposed Prince (for one day only) acts with unfailing humour. In her songs, "Whoops-a-Daisy," "After the Ball," and several others, she catches her audience every time.

The fun is in good hands. Mr. Reg. Bolton as Peter the Page is a wholesale purveyor of humour, and his cowboy scena with Jean, as is also his Highland song, by twelve little Glasgow girls, all trained by Reg. Bolton's familiar make-up and wig—very funny indeed. His other songs include "Are You Working?" and a topical duet with Miss Elsie Steadman. Messrs. Naughton and Gold as the Broker's Men are an invaluable pair in any pantomime, and all their business causes hearty laughter. Neat and nimble dancers, they were prime favourites all through the evening.

The Ugly Sisters were acted with comic effect by Misses Fanny Wallace and Elsie Steadman, and many were the laughs they caused by their appearance and their family squabbles. In a quadrille with the Broker's Men they brought down the house.

Mr. Philip Valentine made a good appearance as Baron Hardupp, and ably seconded the efforts of the other comedians in all the funny business. His burlesque "Band" was one of the big hits of the pantomime.

The Sylvester Quartette Party contributed several well-rendered items. Miss Edna Lyall was a handsome Fairy Queen, and her song, "Golden Dreamboat," was deservedly encored. Mr Chas. Corke in a small part made it stand out by his singing of "If Winter Comes." Miss Edna Maude was a charming Princess Pauline. Miss Violet Deane as Buttercup acted her part daintily, and Misses Gertie and Trixie contributed a very clever "cat" dance.

The Five Elmores, Edna Maude, and the Ten Stylish Steppers, and Madame Mason's Sixteen Budding Blossoms all gave their specialities. The Toy Soldiers' song and evolutions were cleverly done, as was likewise a wedding scena based on the familiar operatic air, "M'Appari." Another popular air, "Dear Provence Invites Thee Home," was skilfully used as a march.

The pantomime was produced by Mr. Harry McClelland, under the personal direction of Miss Florrie Forde, and with a little pruning it is certain to prove a strong draw for many weeks to come.

"MOTHER GOOSE" AT BIRMINGHAM.

The "Mother Goose" pantomime, which opened at Bordesley Palace, Birmingham, on Monday, serves to display the versatility in fun-making of that cheerful pair, Lester and Wood, as two unemployables. Their argument over a pseudo piano wanting repair and their pirate business were good examples of the comicalities indulged in by this duo. While there is nothing exceptional to record, the Nymph scene conjured up by the Fairy and the Rainbow song-scena deserve special mention for their appeal to the sense of what is delightful. Miss Ina Harris furnishes a welcome vocalist, who knows how to sing and has a deep, flute-like voice as well. Miss Betty Wolfe makes an engaging and girlish Jill, or principal girl, and dances nicely; while Prince Rupert, in the guise of a gamekeeper, is played with dash by Miss Kitty Evelyn. The popular "Shuffle Along" just suited her particular style. Mr. Cliffe Barrett was a placid Mother Goose, who has a voice superior to the average dames, but, notwithstanding the book, required a little more action to render the character properly effective. Mr. Joe Arthur's Goose was an excellent and almost human effort. The handyman and his sweetheart, Misses Jean Appleby and Jessie Wright were attractive young people, and Miss Lily Eldair made a capital Puck. Mr. Gilbert Lees was a pompous Mayor, and there remains to mention that good-looking, gay, and clever troupe, the Five Greta Girls, together with the Ten Rubies. The story scarcely counts, except that the golden eggs appear to give the story some continuity; but then it is designedly written to arouse mirth. It is presented by Fred Collins' Productions, Ltd.

"LITTLE JACK HORNER" AT BRIDLINGTON.

The H. and W. Productions presented their pantomime, "Little Jack Horner," at the Spa Opera House, Bridlington, on Boxing Day, with the following cast:—Malice, Jimme Grant; Demon Sprite, Master Griffiths; White Heather, Jean Frokaut; Little Jack Horner, Mena Midge; Dame Horner, Arthur Farreri; Baron Grabball, Jimmie Mackenzie; Ceclin, Miss Billie Dawson; Zoe, Miss Moya Moyahan; Cheery, Miss Dot Ayrton; Bluffington Biggs, Gus Clare; Jimmy Green, Cliff Travis; and Marjorie, Minnie Bowman. The principal scenes include "The Village of Daffodil Vale," "Dame Horner's Schoolroom," "The Baron's Rose Garden," and "The Banqueting Hall at the Manor." All the principals did excellently, and the chorus was an admirable one.

"ALADDIN" AT DERBY.

It would be hard to find a pantomime where all the essentials of success are so closely allied as in "Aladdin," which was produced at the Grand Theatre for the first time on Boxing Day. Mr. Neville Graham is responsible for the production, which is under the direct supervision of Mr. Leon Salberg and Mr. Walter Bellian, and the result an entertainment full of genuine merit. There is a constant vein of clean and original humour, the scenery and other sartorial and electrical effects can only be described as striking, whilst the vocalism is exceptionally strong. Several of the scenes deserve special mention, amongst these being "The Flower Market," "Inside the Cave," which includes a realistic transformation depicting the Spirit of Fire, and "The Home of Jewels"; whilst "Aladdin's Palace" and the "Grand Reception Hall" are gorgeous examples of the scenic master's art.

Miss Clarice Chesney, as Aladdin, soon established herself a warm favourite, and she had two splendid numbers in "Dapper Dan" and "Shufflin' Along," whilst she also participated in a duet, "Cute Little Love Nest," with the Princess. Miss Kitty Franklin made a dainty principal girl as the Princess, and her rendering of "Wherever You Are, Dear," and "Chinky China-Town" was very effective. Phyllis Relsek and Dorothy Grace were an ideal second boy and girl, and they contributed a charming duet and dance, "You Can't Blame a Fellow for Falling in Love." Much of the success of the show is due to the quaint humour of Mr. Joe Young, who, as Wishee, proved a capable comedian. He put over two chorus numbers, "I Want Some Money" and "Are You Working?" in inimitable style. The fun-making department was also ably assisted by Mr. George Dix, who made a capital Widow Twankey, and he was successful with "My Old Man's a Dustman." The part of Abanazar was well sustained by Mr. Ernest Lester, and he has two excellent songs in "Wigan Pier" and "Our Garden Subbub." Perse and Robbins are a pair of amusing comedians, with excellent voices, which are heard to advantage in "When You Came My Way." Mr. Frank Probin makes an imposing Emperor, and one would have liked to have heard more of his voice than one verse and chorus of "The Sheik" permitted. Mr. Fred Burnaby as The Vizier, George Luke as the Slave of the Lamp, and Miss Florence Rose as the Fairy of the Ring, all adequately sustained their respective parts. The Alexandra Juveniles put in a lot of good work, and there is a full and well-trained chorus.

The book is by Reg Cooper, who is also responsible for the scenery, and the music has been composed and the costumes designed by David Cochran. The mechanical effects are by W. Steele Jones and Albert Keats directs an augmented orchestra. The pantomime will remain at the Grand for a fortnight.

"DICK WHITTINGTON" AT DERBY.

The name Gilbert Payne is a sufficient guarantee of the quality of any production in which he is concerned, and visitors to the Hippodrome on Boxing Day were not disappointed, his presentation of "Dick Whittington" being quite the best pantomime seen in Derby for a long time.

The pantomime opens, according to time-honoured custom, with a view of Old Cheapside, from which we are taken, following faithfully the ever-popular story, to Highgate Hill, a very pretty scene, afterwards migrating to Morocco, where we see a gorgeous spectacle in The Emperor's Palace, and finally back to London to the Guildhall, a scene of exquisite splendour.

Turning to the artists Miss Kitty Storrow makes a handsome and stalwart Dick; she has a commanding stage presence and a histrionic ability which added largely to her success, whilst her singing was excellent, her numbers, "Keep on Smiling," "Waiting and Watching," and "Moonlight," suiting her admirably. Miss Pearl Dare was a winsome Alice, and she had a taking number in "Star of Eve," in addition to a duet with Dick, "Cute Little Love Nest." Gilbert Payne, of course, was a host in himself as Idle Jack, and he evoked continuous merriment whenever he was on the stage. His "Peggy O'Neil" parody and his comedy business, particularly the cricketing burlesque, was original and screamingly funny. Boden and Carew were also successful as The Captain and His Mate. Sid Dean was a capital Dame, and he got across "My Old Man's a Dustman" in irresistible fashion. Special mention should be made of the clever work of Tim Playford as the Cat, and Violet Graham, who portrayed the Emperor's daughter, contributed some clever terpsichorean specialities. Excellent work was also done by James Daly as Fitzwarren, Jocelyn Cooper as King Rat, and Muriel Vine was a charming Fairy Princess. Arthur Cavalier as the Emperor also did well. The Merry Maes were a quartette of excellent vocalists, their "Smilin' Through" number proving the best. There is a bevy of pretty girls, and the chorus work is well above the average.

The book has been written, and the whole production rehearsed and produced by Gilbert Payne. The music is by Reg. Casson, and the orchestra is under the direction of Arthur Meredyth. The dresses have been designed by Miss Ethyl Errol. The opening performances have attracted crowded houses, and a successful run is assured.

"ROBINSON CRUSOE."

At Stratford.

Once again Mr. Fred Fredericks, the proprietor, and Mr. Percy Ford, the manager, have collaborated in the writing of the annual pantomime at the Borough Theatre, Stratford, and they have achieved a striking success. The story is not spoilt by the introduction of many extraneous items, and everything works admirably for success. In this direction no little credit is due to the musical director, Mr. Geo. W. Richards, who is responsible, apart from the special numbers, for all the music. The scenery, by Mr. George Dodson, is excellent, and gives native atmosphere to the story, whilst the dressing is really on a gorgeous scale.

Miss Katie Kay, after her success here last year, is principal boy, and as Robinson Crusoe she makes a dashing figure. She is sprightly throughout, and proves herself a warm favourite. She sang very charmingly "If Winter Comes," while she was equally successful with "Wherever You Are." She also took part in a delightful duet with Polly Hopkins, "Cute Little Love Nest," and an amusing turn with the Dame, "Would You Like To?" and "Woopsey Daisy." Miss Elsie Gregory is a principal girl with individuality. She was an adorable Polly Perkins, and her sweet voice was heard to effect in "Granny" and "Shufflin' Along." Her dancing in the latter song was extremely neat, and in her violin solo she won further honours. Mr. Charles E. Paton was a most amusing Mrs. Crusoe, with an original turn of humour, and the manner in which the dame insinuated herself with prospective husbands was most laughable. He sang "Long, Long Stocking" and "Matrimony," and was responsible for many mirth-provoking incidents. Mr. Fourr. Shaun Desmond worked well as the Bold Pirate. Very funny indeed was his rendering of "Our House is Open After Hours," and he quickly got his audience joining in his tuneful song, "Rhubbub." Hyde and Cody were most comical members of the crew as Ben Bowline and Bill Mainbrace. They prove themselves to be knockabouts as hilarious to the growns as to the youngsters, and they introduced some novel items which extracted unstinted applause. Their song, "Crimes," too, makes a great hit. Mr. Harold Ellard, as Hopkins, the plotting father of Polly, is well suited for his part, and with his single number, "Father's Name was Brown," soon had the house with him. The song was a great hit. Mr. R. W. F. Douglas made a fearsome King Guzzlem, and he acted the part extremely well. His song, "Zululand," was one of the successes of the show. Mr. Arthur Leybourne did remarkably well as man Friday, and he had a curtain to himself in "Dapperman," his dancing being cleanly done. Miss Marie O'Mara was charming as Capt. Jack, and sang "Peggy O'Neil," which proved a great favourite. Acting largely with Miss Evelyn Murray, as Alice, the two made a charming couple. Miss Hilda M. Barry made a charming Princess Wanda (the daughter of the King of the Cannibal Island), and did full justice to her part. Of the general body of sailors, fisher girls, cannibals, and courtiers, under the direction of Mr. Fred Fredericks, who also produced the play, it need only be said that they did credit to the patient direction given them. Again Kitty Denton's Eight Little Sunlights charmed the audience, and much applause was accorded their exhibition of speciality dancing. A pleasing feature is the introduction of the Gleesome Four.

"CINDERELLA."

At the Kennington.

"Cinderella," this year's pantomime at the Kennington Theatre, is a very attractive and amusing production. Sufficient of the framework of the original story is retained to satisfy the juvenile portion of the audience, whilst the variety turns which embellish the performance proved highly acceptable.

Miss Rona Ray is a dainty and demure Cinderella, rendering two songs, "Moonlight" and "Rainbow," the former accompanied by a graceful dance, naturally and elegantly. Mr. Harry Claff as the Baron was a great favourite, his fine baritone voice enabling him to score greatly in his sentimental song, "That's How I Believe in You."

Miss Ouida Macdermott makes a handsome and dashing Prince. She has been provided with two good numbers of the coon variety, entitled "Shuffling Along" and "Hiawatha's Melody of Love," both of which are rendered with incomparable artistry. Miss Kitty Curtis as Dandini gives valuable support; her song, "They All Look Alike in the Dark," went well, as did her other song, "Whirly Jazz Band."

Mr. Jack Barty, as Tommy the page, was responsible for much merriment throughout. His song, "1, 2, 3, 4," immediately set the house in a good humour, and he is also a clever eccentric dancer. Mr. Albert Le Fre, in addition to being responsible for the production, enacted the part of the Dame, and a very droll portrayal he gave. His tongue-twister, "Our 'Ouse is Open After 'Ours, Our 'Ouse Is," at once caught on, and his numerous whimsicalities kept the audience continually on the laugh. Betty Bruce and Doris York did capitally as the Ugly Sisters. Robbie Vincent's speciality dance was much applauded, as were the graceful dances by Mollie Seaton.

The scenery is first class, with a well-conceived transformation scene depicting Cinderella's kitchen transformed into a fairy glade, complete with carriage studded with electric lights and drawn by four miniature ponies.

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BABES IN THE WOOD (SWIFT).—Jan. 8, Palace, Carlisle.
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CINDERELLA (MADDOX).—Jan. 1 and 8, Lyceum, Taunton.
CINDERELLA (SALBERG).—Jan. 1, Pal., Chelsea.
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DICK WHITTINGTON (ASTLEY).—Jan. 1, Hippo., Lewisham.
DICK WHITTINGTON (BISHOP).—Jan. 8, Court, Warrington.
DICK WHITTINGTON (CLIFTON).—Jan. 1, New, Port Talbot.
DICK WHITTINGTON (EDEN).—Jan. 1, Grand, Clapham.
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DICK WHITTINGTON (PAYNE).—Jan. 1, Hippo., Derby.
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*FRENCH LEAVE.—Jan. 1, Grand, Swansea.
GABRIELLE.—Jan. 8, T.R., Bolton.
*GARDEN OF ALLAH. — Jan. 1, P.G., Folkestone.
GENERAL POST. — Jan. 8, West Pier, Brighton.
GOODY TWO-SHOES (DALTON).—Jan. 8, Grand, Bolton.
GOODY TWO-SHOES (RUSSELL).—Jan. 8, Pal., Warrington.
HOME OF THE FAIRIES.—Jan. 1, Hip., Dover.
HOUSE FULL.—Jan. 1, Emp., Croydon.
HUMPTY DUMPTY.—Jan. 1, Hippo., Altrincham.
IF FOUR WALLS TOLD.—Jan. 8, Empire, Penge.
*IRENE (MACDONALD AND YOUNG). —Jan. 1 H.M., Aberdeen; 8, His Majesty's, Aberdeen.
*ISLAND KING, THE.—Jan. 1, Lyceum, Edinburgh
*JACK AND JILL (CROMO). — Jan. 1, T.R., Worcester; 8, T.R., Worcester.
*JACK AND THE BEANSTALK (JAZON AND MONTGOMERY).—Jan. 1, Pav., Liverpool.
JACK AND THE BEANSTALK (KIMBER).—Jan. 1, Hippo., Ashford.
*JACK THE GIANT KILLER (J. BANNISTER HOWARD).—Jan. 1, T.R., York; 8, T.R., York.
*LADY OF THE ROSE.—Jan. 1, Hippo., Gloucester; 8, Empire, Preston.
LASS O' LAUGHTER.—Jan. 1, Grand, Lancaster.
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LITTLE DUCHESS, THE.—Jan. 1, Kings, Glasgow.
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MOTHER HUBBARD (DE LACY).—Jan. 1, King's, Manchester.
*MY OLD DUTCH.—Jan. 1, King's, Southsea.
*MYSTERY MAN, THE.—Jan. 1, Empire, Gateshead.
OLD BILL, M.P.—Jan. 1, Hippo., Southend.
OLD KING COLE (LEES). — Jan. 1, Hippo., Keighley.
OLD KING COLE (PEARCE).—Jan. 1, Alex., Stoke Newington; 8, T.R., Guildford.
*OLD WOMAN WHO LIVED IN A SHOE (J. BLERIOT).—Jan. 1, Hippo., Bury.
ONE TOO MANY.—Jan. 1, P.O.W., Grimsby; 8, O.H., Southport.
*PADDY THE NEXT BEST THING.—Jan. 1, T.R., Barnsley; 8, T.R., Dewsbury.
PETER WILKINS (HANAWAY BROS.). —Jan. 1, King's, Dundee; 8, Empire, Middlesbrough.
PRETTY POLLY.—Jan. 1, Hippo., Cannock.
PUSS IN BOOTS (LEES). — Jan. 1, Pavilion, Ayr; 8, Hippo., Hamilton.
*QUAKER GIRL, THE.—Jan. 1, Adam Smith Hall, Kirkcaldy; 8, Gaiety, Ayr.
*QUALITY STREET (MACDONA).—Jan. 1, W.G., New Brighton; 8, Perth.
ROBIN HOOD (VERNON). — Jan. 1, Hippo., Birkenhead; 8, Palace, Salford.
ROBINSON CRUSOE (DALTON).—Jan. 8, Hippo., Derby.
ROBINSON CRUSOE (LAIDMAN).—Jan. 1, Hippodrome, Ilford.
ROBINSON CRUSOE (LAIR).—Jan. 1, Met., Beattie.
*ROMANCE (KING AND CLARK).—Jan. 8, New, Cambridge.
*ROYAL DIVORCE.—Jan. 1, T.R., Blyth.
*SALLY.—Jan. 1, Hippo., Portsmouth.
*SALLY (MORETON AND HEATH).—Jan. 1, Newark; 8, Coventry.
*SALLY IN SOCIETY. — Jan. 8, T.R., Stratford.
SIGN OF THE CROSS.—Jan. 1, Cambridge, Spennymoor; 8, Victoria Hall, Sunderland.
SIGN ON THE DOOR. — Jan. 8, T.R., Norwich.
SLEEPING BEAUTY, THE (I.V.T.A.).—Jan. 1, Empire, Islington.
SLEEPING BEAUTY, THE (LE CREN). —Jan. 1, Hippo., Preston.
SMITH FAMILY, THE.—Jan. 1, Hippo., Newcastle.
*SUNSHINE SALLY. — Jan. 1, T.R., Loughboro'; 8, Grand, Halifax.
THANK YOU, PHILLIPS!—Jan 1, Ogmore Vale; 8, Abergavenny.
*TONS OF MONEY (RED). — Jan. 1, Westcliff; 8, New Brighton.
*TONS OF MONEY (WHITE).—Jan. 1, Stirling; 8, Falkirk.
TWILFITT'S NIGHT OUT.—Jan. 1, Metropole, Glasgow.
WAY OF AN EAGLE (DANIEL MAYER). —Jan. 8, Emp., Leeds.
*WRONG NUMBER, THE.—Jan. 1, West Pier, Brighton.
*YELLOW TICKET, THE. — Jan. 1, Palace, Salisbury.

REVUES.

*ALL IN ONE. — Jan. 1, Empire, S. Shields; 8, Olym., Shoreditch.
ANNUAL ALBUM, THE.—Jan. 1, Emp., West Hartlepool; 8, Emp., Gateshead.
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*BEHIND THE SCENES.—Jan. 1, Hippo., Greenoc; 8, Empire, Clydebank.
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CARRY ON.—Jan. 1, Palace, Battersea.
COME ON, STEVE.—Jan. 1, Palace, Hull.
CRACKERS.—Jan. 8, Coliseum, Cheltenham.
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DON'T BLUSH.—Jan. 1, Palace, Bradford.
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FOOTLIGHT FROLICS.—Jan. 1, T.R., Merthyr Tydfil.
FRIVOLITIES.—Jan. 1, Palace, Halifax; 8, New Northampton.
*FUN OF THE FAYRE.—Jan. 1, Emp., Newcastle.
HAPPY-GO-LUCKY.—Jan. 1, Coliseum, Portsmouth.
JACK OF ALL TRADES.—Jan. 1, Palace, Reading; 8, Emp., Kingston.
JINGLES.—Jan. 1, Alhambra, Dunfermline.
LEAGUE OF NOTIONS. — Jan. 1, The Metropolitan, W.
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OH! OH! DEPHNE.—Jan. 1, O.H., Kidderminster.
O! LADY, O!— — Jan. 1, Hippo., Sheffield; 8, Hippo., Aldershot.
PATCHES.—Jan. 1, Emp., Kingston.
PEEP-SHOW, THE.—Jan. 1, Empire, Preston; 8, Empire, Newcastle.
PINS AND NEEDLES.—Jan. 1, Hippo., Belfast; Jan. 8, Empire, York.
POT LUCK.—Jan. 1, Palace, Plymouth.
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ROCKETS.—Jan. 8, Palace, Huddersfield.
*ROUND IN FIFTY.—Jan. 1, Olympia, Liverpool.
ROUND UP.—Jan. 8, Empire, Liverpool.
SAY WHEN. — Jan. 1, Empire, West Bromwich; 8, O.H., Dudley.
SEARCH ME.—Jan. 1, Palace, Scunthorpe; 8, Tivoli, Barrow.
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TALK TO YOURSELF. — Jan. 1, T.R., Bury; 8, T.R., Halifax.
TRIP TO PARIS.—Jan. 1, Queen's, Poplar.
UNEMPLOYED.—Jan. 1, Hippo., Bolton.
WILD OATS.—Jan. 1, Hippo., Liverpool.
WINNERS.—Jan. 1, Grand, Falkirk.
1922.—Jan. 8, Empire, Nottingham.

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Miss Margaret Norton, the well known Chappell ballad concert contralto, who has of recent months successfully toured the halls with Miss Gladys Simmonds in their successful act, "A Squabble and Some Songs," is now taking London engagements owing to the indisposition of her partner, who is recuperating in Italy.

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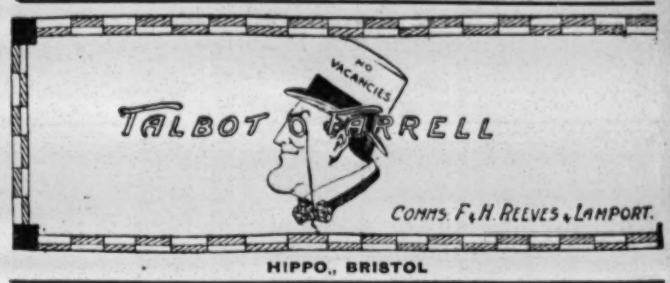

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Few things are more pathetic in the records of current event than the decline of great commercial enterprises. We have seen many during recent years. We have seen publishing businesses that grew from the smallest beginnings, that disseminated education to millions by way of cheap editions, flourish, then decay and die, as it might be, of a rapid consumption. We have seen theatres of dignity and character pack up and depart, as they might be portable booths. We have seen great newspapers that were powers in the land die out, or stultify themselves by the process of amalgamation. Why is it?

Value of Advertisement.

We got that very rare thing, from the chairman of a public company, the other day, frank and open confession. The famous firm of Day and Martin is on the verge of dissolution. Its story is one of the romances of commerce. A recipe given by a soldier to a chemist fired his imagination, and with the quickness of an Arabian night, he became a world-famous manufacturer. His wares were eulogised by Charles Dickens, by the mouth of Sam Weller—Dickens, who knew so well what he was talking about, for during a period of his sordid and troubled boyhood he had worked for a maker of blacking himself, and was quite the connoisseur. What, then, has happened to this once dominant, prosperous and widely known firm? Four words tell the tragical story: "We ceased to advertise." And that in a world of advertisement!

Dean on the Dome

It is a world disposed to a madness of advertising; disposed to forget dignity and art, and reverence in advertising. We can see, in our imagination, the dome of St. Paul's carrying an illuminated picture of its Dean. That is the boldness of advertising. Then there is the insidiousness of advertising—the snaky thing that creeps to you from leaves of alluring prose and verse, till propaganda becomes the most hateful word in the vocabulary. For the extremes of advertising—extremes of vulgarity; extremes of deception, we have no use. But considered advertising, careful advertising, bold advertising, is the very spice of business life to-day. It means fame; it means fortune. To neglect it means failure and disaster, even if all the other factors are sound and effective.

Good Wine Needs—a Bush.

Good wine, the old proverb ran, needs no bush. As in many statements of proverbial philosophy to-day, you should read contrariwise. Good wine to-day needs a flamboyant bush that all the world may read. The wine should be good—for the truth never carries so far, and never hits the mark so truly as in an advertisement. The dishonest showman is applauded for his ingenious trickery, and sedulously avoided in the future, especially if he be the stunt press agent—a newcomer to the commercial economy, invaluable when he is valuable; a quick thing for the scrapheap when he is not. Bad plays have possibly got a little help from lying puffery, but it only means a deferred judgment. Good plays have suffered for want of publicity often enough. It is nonsense to suggest that a good play makes its own way. But a good play, plus good publicity, is the surest thing in the world.

Day of the Smart Salesman.

This is the day of the smart salesman—a fact of which every merchant seems to be more acutely conscious than the purveyor of popular entertainment, manager and artist. Busy firms that held by the tradition of a sedate silence to the last minute are now keen and daring in the campaign of publicity—all but the theatrical manager, who needs it most, who should be most assiduous, and insidious in informing the public. The word is carefully chosen—informing the public. For mere, vulgar asservation that "Codlin's the friend, not Short," is not advertisement. The more dignified the method, nowadays, the more effective. "Freak" advertising has lost the magic it once had. The sandwich man who would say "Don't look at my back," would probably be taken at his word to-day by the blasé wayfarer.

Difference of To-day.

Nor is it only the popular mood that differs. Consider the change that has come over the business of pleasure. Where there were a dozen theatres, and a dozen music halls, there are a hundred. What was obvious, is infinitely complicated. The visitor to town once had an intuition of the entertainment that might occupy his evening, when he had dined. He knew that Irving would be ministering of Shakespeare, in his archiepiscopal way, at the Lyceum; that Terriss would be making Brixton bosoms heave at the Adelphi; that Dan Leno would be lording mis-rule at the Pavilion. He knew his limitations and his certainties. "What's the time of So-and-So?" easily learned from the waiter, completely assuaged his perplexity. This house was habitually devoted to tragedy, that to comic opera. Here you were sure of finding a particular prima donna, there a favourite dancer.

London Kaleidoscope.

Now, the programmes of the London pleasure palaces have the character of an incessant kaleidoscope. The newcomer to the city, or the Returned Native, is bewildered by new names, by unknown petitioners for his support. He finds burlesque where once he saw the scenes and characters of Shakespeare. Opera houses have become music halls, Irish drama trades in the temple of Apollo. It is not uncommon for a play, during a long term of popularity, to make a tour of half a dozen theatres, to none of which tradition would have allocated it, the very names of which are strange. There is hardly a theatre in London, or a music hall, that is faithful to a particular form of entertainment. It has not been at all uncommon for elderly people to purchase seats for a certain theatre, and to angrily leave when an entertainment which amazed, and even shocked them, had proceeded but a little while.

So, the mere announcement that this play is current at that theatre has become insignificant, even irritating, to the public; a waste of money on the part of the manager. The pleasure-seeking wayfarer stands bewildered in a centre of cross roads. Advertisement should be his legible, unmistakable finger-post—ingenious.

Neglect of this leads to failure. In another column we publish a review of the autumn season in the provinces by a well-known manager. Careless, or meagre, or inefficient advertising, is a subject of angry complaint with him. And the manager suffers in his degree only as the artist suffers in his degree. When search is made for a well-known artist in an emergency, how hard it is to find him! Why, he asks, should he advertise when he is in profitable work? He is wrong. When the need arises, sudden, spasmodic advertising him so little good. Perhaps a manager will not be bothered looking for the elusive creature.

Anyone who has been concerned in the casting of a play knows well how often it happens. "So-and-So is the very man! Where is he?" And then the weary search begins. For every member of the theatrical profession, from the highest to the lowest, the lesson reads; advertise in prosperity and advertise in adversity. Our wonderful issue of last week, concerning which congratulations still pour in, has, incidentally, brought us already much testimony as to the value of its use as an advertising medium. Publicity is once more the breath of life to the artist. No artist, however worthy, however important, can afford to hide a light under a bushel. Let it burn clearly, in a high place. No showman need be ashamed of showmanship; and a foolish reticence is the worst kind of showmanship.

Photo, Campbell Grey

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LLOYD CLARANCE (as above).

WANTED, First-class Attractions.
T.R., SOUTH SHIELDS,
Jan. 22, 29.
T.R., SUNDERLAND,
Jan. 22, Feb. 5, 19, 26.
EMPIRE, SUNDERLAND,
March 26, April 23 (?).
EMPIRE, SOUTH SHIELDS,
April 2 (?), 16 (?).
EMPIRE, WEST HARTLEPOOL,
Feb. 5 (?), March 5.
EMPIRE, GATESHEAD,
Feb. 19 (?), March 12, 26.
Full particulars to HARRY ESDEN, Cranbourn-mansions, Cranbourn-st., W.C.2.

NEW THEATRE, OXFORD.

WANTED, First-class Attraction, March 19—3 nights only.
Vacant through obliging.
Apply, S. C. DORRILL.

WINTER GARDENS, NEW BRIGHTON.
Vacant Feb. 5 and 12.
WANTED, nothing but the very best Productions.
Many thanks for offers.
A. DOUGLASS.

WANTED, Brilliant Attraction, GRAND THEATRE, OLDHAM.
Feb. 26, April 16 (?),
April 30, Musical only.
Address ERNEST DOTTRIDGE, "Merivale," Clifton-drive, St. Annes-on-Sea.

GRAND THEATRE BLACKPOOL.
Unexpectedly Vacant
through postponement of tour.
WANTED, Feb. 12.
Feb. 12.
Feb. 12.
Coms., T. C. WRAY,
5, Green-street, Leicester-square, W.

THEATRE ROYAL, STRATFORD.
WANTED, strong twice-nightly attractions, Jan. 22, 29, April 9, on.
All particulars, day bills, &c., to F. W. DAVIES.

WEST PIER THEATRE, BRIGHTON.
WANTED, first-class Attractions, Feb. 5, March 5, 12, and odd dates, onwards.
Apply, MR. A. W. SCHOLEY, Manager.

OPERA HOUSE, JERSEY
ST. JULIAN'S THEATRE, GUERNSEY.
WANTED, COMPANIES,
Jan. 22, 29, Jersey; Feb. 5, Guernsey; or would entertain production capable of playing two weeks Jersey, Jan. 22 and 29, with Guernsey to follow.
Wire ALBANY WARD THEATRES, LTD., Booking Dept., 2, Redland-park, Bristol.
Telegrams: "Alwarthea, Bristol."

COMPANIES WANTED.

I. W. ROWLAND'S BOOKING CIRCUIT.
WANTED, High-class Attractions.
D.P. THEATRE, EASTBOURNE,
Feb. 12, April 16 (?), June 4, 18.
GAIETY THEATRE, HASTINGS,
Jan. 29 (?), Mar. 5 (?), April 23 (?), May 21.
PLEASURE GARDENS, FOLKESTONE,
April 9, 30, May 28, June 4, 11, 18.
PALACE THEATRE, RAMSGATE,
Feb. 5, 12, 19 (?), March 12.
THEATRE ROYAL, WORTHING,
April 9, 23, 30.
London Representative for W. W. Kelly and Opera House, Blackpool.
Reply, 16, Chandos-street, W.C.2.
Regent 1178. Topobill, Westrand-London.

ROYALTY THEATRE AND OPERA HOUSE, BARROW-IN-FURNESS.
WANTED, First-class Attractions.
March 19, 26, April 9, May 14, on.
HUGH ROBERTSON,
T.R., Jarrow-on-Tyne.

WANTED, COMPANIES; Eastern Counties. Revues or Variety. Monday, Jan. 8, and onwards. SOUTH OF ENGLAND AGENCY, 2, Redland-park, Bristol.

THEATRE ROYAL, LINCOLN.
WANTED, First-class Attractions, Feb. 19 (vacant through cancelling), April 2 (vacant through transfer). Address, F. KING.

WANTED, First-class Attractions.
IRISH THEATRES.
A few Vacancies from Easter.
P.T., WESTCLIFF, March 19 (?).
G.T., SOUTHAMPTON, March 26.
Apply, THE FREDERICK MOUILLOT OFFICES, 7 and 8, Leicester-pl., W.C.2.

BRIXTON THEATRE, S.W.
WANTED, First-class Attractions, Feb. 5, 19, 25,
and onwards with exceptions.
FREDK. MELVILLE.

For other Companies Wanted see Displayed Wanted Section.

THEATRES WANTED.

Under the Direction of
NELSON KING.
FRANK FORBES-ROBERTSON
In a Repertoire of Selected Plays, including
"THE CALL OF THE ROAD."
WANTED, March 19, May 7. Aug. 20, and various onwards.
NELSON KING, c/o A.T.M., 173, Shaftesbury-avenue, W.C.2.

WANTED, Theatres or Halls for "SAMMY IN SOCIETY."
Easter Week, April 16, 23, 30 (?),
May 7, South or near London.
Address, ERNEST DOTTRIDGE, "Merivale," Clifton-drive, St. Annes-on-Sea.

WANTED, Theatres and Halls.
ASTLEY'S
BIG STAGE CIRCUS.
BIG STAGE CIRCUS.
BIG STAGE CIRCUS.
The Great Money Magnet.
Wanted, Jan. 29, Feb. 5, 12, 19.
Wanted, Jan. 29, Feb. 5, 12, 19.
Wanted, Jan. 29, Feb. 5, 12, 19.
The Greatest Box-office Attraction working.
Twelve beautiful Horses, Ponies, and Mules, and twenty Star Artists.
This week, Alhambra, Barnsley.
Next week, Opera House, Buxton.

Wagner and Leybourne's Pantomime.
"BABES IN THE WOOD."
WANTED, Feb. 5, Feb. 5 (follow O.H., Dudley, precede Grand, Mansfield).
A super-production in touring pantomime.
HAROLD WAGNER, Hippodrome, Dover; Next, Palace, Maidstone.

The Remarkably Successful Comedies
"THE JEFFERSONS"
and
"THE PARTNERS."
(With WILFRED SHINE in his Original Characters.)
WANTED, Theatres and Halls, Feb. 12, 19, and onwards, with exceptions.
Once or Twice Nightly.
A. DOUGLASS.
Winter Gardens, New Brighton.

ALEXANDER MARSH,
CARRIE BAILLIE,
and Company
in
THE PLAYS OF SHAKESPEARE.
WANTED, Jan. 29.
Unexpectedly Vacant.
Jan. 29 (Midlands).
Owing to theatre closing.
Wire, SEROME,
Coliseum, Long Eaton.
Next week, Royal, Yarmouth.

THE LEONARD LAURENCE COMPANY.
In High-class Repertoire.
WANTED, Monday next, Monday next, Jan. 22, Jan. 22,
Various later.
Wire for Monday, LAURENCE,
Theatre Royal, Worthing.

WANTED, Feb. 5 and 12, and March 5, for No. 1 Co. of "A WEEK END,"
By W. W. Ellis.
Author of "A Little Bit of Fluff," &c.
Once or twice nightly.
Everything carried.
H. CONNORTON,
26, Doverfield-road, S.W.2.

Mr. Will Casey's Record-breaking Pantomime, "Dick Whittington and His Cat."
WANTED, Cinemas and Small Theatres for Jan. 15, 29, various onwards, between Chesterfield and Penistone. Wire for Jan. 15, WILL CASEY, Palace Theatre, Pilsley, Chesterfield.

CHARLES MACDONA'S COMPANIES.
THE BERNARD SHAW REPERTORY COMPANY.
WANTED, Feb. 12.
"QUALITY STREET," by J. M. Barrie. Wanted, March 12.
Only vacant dates this Spring.
CHARLES MACDONA.
29a, Charing Cross-road, W.C.2.

FRANCIS LAIDMAN'S
"ROBINSON CRUSOE"
PANTOMIME.
40—People—40.
WANTED, JAN. 22 and 29.
Cast includes Miss Daisy James, Ben Albert, James Ross, Clarice Howard, Leslie Rivers, Edgar Max, Hearne Ricardo, Tann Hulbert.
SALARY OR SHARE.
This week, Empire Theatre, Kilburn.
Next week, Hippodrome, Lewisham.

WANTED, First-class Theatres.
H. B. PHILLIPS' GRAND OPERA CO.
(Late H Section of the Royal Carl Rosa Opera Co.)
March 5 (North), March 26, April 16, 30 (South).
Apply, THE FREDK. MOUILLOT OFFICES,
7 and 8, Leicester-place, W.C.2.

THEATRES WANTED.

SIR CHARLES HAWTREY'S
Famous Farcical Comedy,
"THE PRIVATE SECRETARY,"
Now playing to crowded houses at the Playhouse, London.
WANTED,
March 12, 26, April 2 (North).
Wire or write, CECIL BARTH, 37, King-street, Covent Garden, W.C.2.

MACDONALD & YOUNG,
in conjunction with
CECIL BARTH.
"THE NAUGHTY WIFE."
WANTED,
Feb. 5.
March 12 (West), 26.
April 30, May 7, 14, 21.
"FAIR AND WARMER."
Wanted,
Feb. 5, 19,
March 19, 26,
April 2, 9, 16.
Wire or write, CECIL BARTH, 37, King-street, Covent Garden, W.C.2.

SEYMOUR HICKS presents
his great Lyceum Theatre Success,
"OLD BILL, M.P.,"
by Bruce Bairnsfather.
WANTED, Autumn Dates.
WEST-END PRODUCTIONS AND THEATRICAL OFFICES,
18, Charing Cross-road, W.C.

SEYMOUR HICKS presents
"BROADWAY JONES."
"1,000 laughs without a blush."
WANTED, Jan. 22 and onwards.
WEST-END PRODUCTIONS AND THEATRICAL OFFICES,
18, Charing Cross-road, W.C.

H. F. MALTBY'S
Delightfully Funny Comedy,
"SUCH A NICE YOUNG MAN."
"SUCH A NICE YOUNG MAN."
RECEIVED WITH SCREAMS
and
RAPTUROUS APPLAUSE.
DOUBLE AND TREBLE CALLS.
FOR ONCE NIGHTLY.
To avoid lengthy intervals.
"THE YOUNG GUV'NOR."
"THE YOUNG GUV'NOR."
By Frank H. Rose, M.P.
WANTED,
Feb. 5, 12 (?), and on (with exceptions).
Address,
A. Y. LAMBERT.
13, Wadham-street,
Weston-super-Mare.
Monday next, Playhouse, Cardiff.

For other Theatres Wanted see Displayed Wanted Section.

NOTE. — For special "Theatres Wanted" announcements of members of the Association of Touring Managers see page 6.

ARTISTS WANTED.

WANTED, Actor, also Actress (not tall), with slight experience. Box 132, "The Era."

WANTED, Actors and Actresses, special performances; no fee. Box 931, "The Era."

IDA LILLE.
WANTED, all-round Dancers, also smart Pupils, to train
for Pantomime and Revue.
Parts, Troupes, and Solo Dancers.
Call, 79, New Oxford-st., W.C.1.

ARTISTS' WANTS.

WANTED, Feb. 12 and on.
VERA HARVEY,
Soubrette and Dancer. Also Producer of Dances and Ensembles. Vacant for Revue, &c. Write, Opera House, Belfast.

WANTED, BY MISS JOY STEWART, MEZZO-SOPRANO, ENGAGEMENT LONDON ONLY; FREE 20th INST. ALL COMS. TO 19, THE COMMON, WOOLWICH.

FREDDIE ESCOTT.
The Immaculate Juvenile Lead.
WANTED, immediately, Juvenile Lead or any Light Comedy Part; first-class wardrobe; good voice; strong speciality. Accept shares or cert. All coms., &c., 42, Kirkmanshulme-lane, Longsight, Manchester.

WANTED Known, BOBBY BRITTON, Dwarf, sing and eccentric dance, comedy falls; liberty for small parts; Revue, Pantomime. Address, c/o "The Era."

WANTED, by young singer (Contralto), engagement, C.P. or Halls act, Easter or sooner. Good voice, artistic appearance. Box 104, "The Era."

PANTOMIME ARTISTS' WANTS.

WANTED Known, PERCY CURRY, Comedian, liberty panto, revue, halls; Baron, Page, Dame. H. R., Albion Hotel, Sunderland.

MUSIC HALL ARTISTS WANTED.

WANTED, Acts, every description. Trial turns arranged. Letters, FRED DURHAM'S AGENCY, 303, Lytham-road, Brixton Hill, London, S.W.2.

WANTED, recognised Acts, Monday, Jan. 15, and onwards.
ALBANY WARD THEATRES, LTD., Booking Dept., 2, Redland-park, Bristol.

MUSIC HALL ARTISTS' WANTS.

WANTED, by MURIELLA, Sweet-Voiced Gipsy, Offers for Single Turn. Record work. Demonstrating. Letters, M. TUCKER, 3, Norwood-avenue, Southport.

WANTED, Jan. 29, Feb. 5, on, by ETHEL EVELYN (Albano). Musical Act. 43, Buchanan-st., Blackpool.

WANTED Known, the Greatest of the Greatest. CARELO, King of Foot Equilibrists. City Hall, Manchester.

WANTED, Jan. 22, on, by TOMMY CLIFFE, "A" Creator of Comedy, who can Sing, Dance, Whistle, and Talk Some, assisted by "WEE CISS," in something new, novel, and nice. "Wire" top offers, 58, Monnow-road, London, S.E.1.

JACK PATTERSON.
First-class Novel Comedy Juggling Speciality.
WANTED, Jan. 22 and 29, and few later dates. This, L.T.V., Hippo., Poplar.

WANTED, Monday next and Jan. 22, The Whirlwind Illusionist,
CELLSUS,
CELLSUS,
The White Wizard,
And charming Assistants in
A Carnival of Mirth and Wonderment.
This week, Empire, Shepherd's Bush. House, 4, Dewhurst-rd., Hammersmith, W.14.
Described by managers as the best show of its kind.

WANTED, by MONS. BELLINI, Sensational Equilibristic Balancing and Spinning. Also Daring Aerial Flying Trapeze. Two distinct acts. At Eberty for first-class Tenting Circus. This week (topping), full variety bill, Temperance Hall, Merthyr Tydvil, S. Wales (return). Next week, Osborne Theatre, Manchester.

WANTED, Monday, also 29th by WAL AND ROSA, renowned comedy duo. Laughs and applause. Wire, Empire, Killamarsh, near Sheffield.

WANTED, Feb. 12 and 19, by PETT and PARTNER, Funny Continental Revue Jugglers. An acquisition to any revue, Equestrian or otherwise. Well dressed and staged. Gorgeous back-cloth. Royal Agricultural Hall, Islington, London. H.A., 52, Cloudesley-road, Islington.

WANTED Known, the PIONEER ENGLISH CONCERTINA BAND (London). Open for engagements. Only wants hearing. Apply the MANAGER, 39, Chesilton-road, Fulham, S.W.6.

WANTED, Jan. 22, 29, and Feb. 5, by ATLAS-VULCANA GIRLS.
One Act to a full company.
Jan. 8, Empire, Porth, own full company.
15, Empire, Aberdare, own full company.
Wire, ATLAS, 37, Primrose-street, Porth.

WANTED, Jan. 22, on, by the VIONAS, New Act. Success everywhere. Wire, Kinema, Newark; next, Emp., Shirebrook.

WANTED, few immediate dates, CHARD'S CANINE WONDERS and World's smallest performing pony. Sensational street parade. Temperance Hall, Merthyr.

CIRCUS ARTISTS WANTED.

WANTED, for the forthcoming tour of the National Circus, Lady and Gentlemen Riders, Jockey's Trick, Somersault and Double Acts, good all-round Funny Clowns, Acrobats, Gymnasts, Wire Walkers, Jugglers, Contortionists, Foot Shows, Troupes of Arabs, Tumblers. Also first-class Japanese Acts. Big, Sensational, and Novelty Acts. Nothing too big or too small, but must please and draw a British public. Big, Spectacular Wild West or otherwise, which could be produced on the main track. All to commence at an early date. Address, in first instance, with terms, specimens of any pictorial or letterpress printing, to ENTERTAINMENT MANAGER, National Circus, 64, Haymarket, London, S.W.1.

CIRCUS ARTISTS' WANTS.

WANTED Known, ROLLO, on the Rope. Enormous success. International Circus, City Hall, Manchester. At liberty, Jan. 22 and 29. Wire as above.

WANTED Known, AUSTIN and AUSTIN, Talking Knockabout Clowns; first-class entrées and costumes; just concluding most successful engagement, Bostock's Circus, Glasgow; at liberty Monday. Next three weeks only. Wire, BOSTOCK'S CIRCUS, Kelvin Hall, Glasgow.

WANTED Known, FLORENCE HUMEL. Britain's foremose Equestrienne, at liberty for the coming season, with own horse. Thanks to E. H. Bostock for comfortable winter season, concluding Jan. 13, 1923. Perm. address, 36, Vereker-road, W. Kensington, London, W.14. Home, Abroad, Revue, etc.

MUSICIANS WANTED.

WANTED, for the National Circus Summer Tour, first-class Bandmaster; thoroughly experienced in every branch of the business; to supply Military Band of twenty reliable performers, exclusive of the Conductor; must be thoroughly up-to-date, and supply two sets of references. Band must also undertake to take part in Grand Parade once in each week. Address, with terms and conditions, to EXHIBITION MANAGER, National Circus, 64, Haymarket, London, S.W.1.

WANTED, immediately, experienced Orchestral Pianist (M.D.). Large library, and perfect fitting of high-class music to pictures essential. Recent refs. and terms to MANAGER, Palace Theatre, Stroud, Glos.

KING'S HALL, PENGE, S.E.
WANTED, a first-class Piano-Conductor, one who can fit pictures; library provided. Also Orchestral Organist (reed). Open Jan. 22. Audition daily from 3. Apply, J. RICHARD ENNIS, above hall.

WANTED, Pianist-Conductor; small orchestra; experienced pictures and variety; permanency to suitable applicant. Age, terms (evenings only), particulars, M. D., 126, London-road, Neath.

WANTED, brilliant Pianist-Conductor imm. Wire qualifications, age, terms essential. Duds and impostors save time; just had some. Managers refer my last week's "Era" report. JACK ARNOLD, Theatre, Aston, Birmingham.

WANTED, good Violinist-Rep., S.E. London Cinema. State full particulars and salary, evenings and two afternoons, Box 133, "The Era."

WANTED, experienced Leader (lady); smart appearance,
at once.
Margate hotel (live in).
Particulars, WILDON,
13b, Golders Green-road, N.W.11.

WANTED, Leaders, Bassist, open immediately, Liverpool cinemas, must be used to first-class music, Tavan and Alder; otherwise don't waste stamps. Apply, with references, DELMONTES, 22, Lord-street, Liverpool.

WANTED, for cinema (Kennington district), Sunday evenings only. Leader, Rept., Bass, and Orchestral Organist (reed). M. D., King's Hall, Penge, S.E.

WANTED, Violinist (Leader), Organist (reed). Apply, MANAGER, Scala Cinema, Hoe-street, near Bakers' Arms, Leyton.

MUSICIANS WANTED.

WANTED, a first-class Leader, Pianist, and Two 'Cellists; must be experienced in pictures and varieties; audition 11-12.30 to-day. Apply, H. BECKER, Mus. Dir., Mile End Empire.

WANTED, Violinist; must be good Leader, for small Jazz Band. Apply, 160, Finchley-road, N.W.

WANTED, at once, first-class Leader and 'Cellist, for cinema and café; good terms to right men.
Apply, MUSICAL DIRECTOR, 45, Rumford-street, C.-on-M., Manchester.

WANTED, Monday next, good, experienced First Violin; Variety, twice nightly; permanency. References, &c., to E. G. SUMMERFIELD, Empire, Dewsbury.

WANTED, First Violin and Viola for H. E. The Viceroy of India's Band; single men; good pay; excellent prospects, plus private engagements. Box No. 578, c/o HAWKES & SON, Denman-street, W.1.

WANTED, for Cornish Riviera, immediately, first-class cinema Violinist, for Quartette; must be brilliant musician. State salary (lowest). MANAGER, Palace, Truro.

WANTED, Second Violin; open Monday week; mats. and evgs. State terms and experience; no Sunday work; N.E. London. Write, Box 112, "The Era."

WANTED, First Violin, to open Monday week; matinées and evenings; no Sunday work; N.E. London. State terms and experience to Box 113, "The Era."

WANTED, Violinist, capable of leading. Audition Friday morning, 11 to 1. NORBURY CINEMA, near Streatham.

WANTED, young Violinist, boy or girl, who desires to gain experience in good orchestra; hotel; evenings; small remuneration; comm. 22nd. Write for appointment, M. D, 37, Lyme Grove, Hackney, E.8.

WANTED, to open at once, a few good Orchestral Violinists; permanent engagement to good musicians. EMPIRE, Shrewsbury.

WANTED, Violinist (Hammersmith), 8 till 10 every evening; must be experienced. ABBOTT, 47, Uxbridge-rd., Shepherd's Bush, W.

WANTED, good all-round Violinist and 'Cello, open Monday. Terms, &c., to SLATER, Grand, Kidderminster.

WANTED, Violinist and Pianist, evenings, 7.15 to 10.15. Pianist to work 3 matinées a week. Must be competent Cinema musicians. Apply, references and salary required. MANAGER, Empire Picture House, Torquay.

OPERA HOUSE, WAKEFIELD.
WANTED, Double Bass.; open Jan. 15. Apply immediately.
SHERWOOD & CO.

WANTED, first-class 'Celliste (lady) for Hotel in W.C. District; young and of good appearance; experienced in Tavan and Alder essential. ZELBA, 70, Pyrland-road, Highbury. No callers.

WANTED, good 'Cellist; no Sunday. Apply Thursday, after 3.30, with instrument. LYCEUM CINEMA, Southfields, Wimbledon, S.W.

WANTED, for M.H. Act.
Production in March.
4 Lady 'Cellistes.
2 Lady Violinists.
2 Baritone-Pianists.
2 Contraltos.
2 Sopranos.
Instrumentalists, state if singers.
All coms., G. RIPPON, Palace, Blackburn.

WANTED, 'Cellist, for quartette; lady or gent.; must be capable; good opportunity for the right person; healthy district; open Monday if possible. RUSH, M.D., The Cinema House, Matlock.

WANTED, first-class 'Cellist, open Monday; conversant with high-class music or useless; twice-nightly pictures; good salary. Refs., &c., to GUY FLETCHER, Musical Director. Empire Cinema, Mexboro', Yorks.

WANTED, 'Cellist and Drummer, to start immediately in London cinema. Call personally, RAIS ORCHESTRAL AGENCY, 48, Rupert-street, Shaftesbury-avenue, W.1. Regent 3037.

WANTED, Harpist, good reader for summer season on Clyde pleasure steamer; commencing Easter; splendid opening. Salary or share. Box 980, "The Era."

WANTED, first-class thoroughly experienced Mustel Organ Player for small Orchestra in Northern town. Audition necessary. State age, references as to character and actual experience in orchestra. Apply, MESSRS. C. W. and F. N. BLACK, 14, Castle-street, Liverpool.

WANTED (through illness), smart Lady Pianiste, 6 evenings, 1 mat. weekly, for Empire Cinema, Monday next; must be experienced orch. player. Lowest terms, age, MRS. TRAINER, Oxford-street, Long Eaton, near Nottingham.

WANTED, Lady Pianist, at once; age 20 to 25; live-in; wages 24s. week; must be good vamper and sing little; good home. "LORD NELSON," Boston, Lincolnshire.

WANTED, to open Monday, Jan. 22, Lady Relief Pianiste; extemporiser. Send photo, terms, and stamped envelope. EMPIRE, Shrewsbury.

WANTED, to open for a high-class Picture Palace in Shropshire, Solo Relief Pianiste; Lady. Must be extemporiser only. No music to be used.
Send photo., lowest terms, and stamped envelope, Box 988, "The Era."

WANTED, a good Pianist (preference given to one who will occasionally take organ), for small cinema on East Coast of Suffolk; Violiniste accompaniment. State wages, experience, and references, to PROPRIETOR, Cinema, Southwold.

WANTED, at once, for small cinema, first-class Pianist, experienced, and able to play appropriate music to Pictures Own library. Nightly, 6 to 10.30. No matinée. Lowest terms and references to FRANK RIDGE, Cinema, Evesham.

WANTED, for cinema (Kennington District), a first-class Leader-Violinist, Rept., Drums; also Relief Pianist; evenings only; open Jan. 22. Audition daily from 3. M. D., King's Hall, Penge, S.E.

WANTED, Orchestral Pianist, open Jan. 15; must be up to cinema work. Enclose photo and state salary to P. D. REEVES, Pavilion, Maidstone.

WANTED, Orchestral Pianist and Organist, for cinema (6 nights); only thoroughly experienced men need apply. Wire, stating particulars, wage, &c., to M. D., 77, Westoe-road, South Shields.

WANTED, first-class Orchestral Pianist for picture house, suburb of Manchester; open Jan. 22; audition essential. Applications to MUSICAL DIRECTOR, "Sunny Lawn," Houghton-lane, Swinton, Manchester.

WANTED, immediately, first-class Showman Jazz Pianist, seven hours' playing daily; terms and references to MANAGER, Palais de Danse, Edinburgh.

MUSICIANS WANTED.

WANTED Known,
THE ORCHESTRAL TUITION CLASSES HELD AT THE CINEMA BUREAU,
All instruments.

NOTHING SUCCEEDS LIKE SUCCESS. If you are musical, and play any instrument, we have the facilities to assist you to earn a good living by your musical abilities.

OUR ADVICE AND SERVICES ARE AT YOUR DISPOSAL.

We teach all Tavan arrangements, and lend you music for home studies.

FREE AUDITIONS
every morning from 10 a.m. till 12.30 p.m.; Monday and Thursday evenings from 5.30 till 8.30 p.m.

FULL ORCHESTRAS, QUARTETTES, TRIOS, OR SINGLE INSTRUMENTALISTS SUPPLIED AT SHORTEST NOTICE.

GOOD DEPUTIES ALWAYS ON HAND.

CINEMA BUREAU,
18, Cecil-court,
Charing Cross-road, W.C.2.
'Phone, Gerrard 1414.
DO NOT MISTAKE THE ADDRESS.
Reg. L.C.C.

WANTED, Orchestral Pianist; thoroughly experienced in all lines. Terms and refs. to MANAGER, Theatre Royal, Peterborough.

WANTED, Orchestral Pianist and 'Cellist (men) for London Hotel; must be first-class. ABBOTT, 47, Uxbridge-road, Shepherd's Bush, W.

WANTED, a first-class Solo and Orchestral Pianist for high-class Hotel and Café work; must be an excellent sight reader and accompanist, used to Tavan, Alder, and the classics; good appearance essential. Send lowest terms for 4½ hours per day, 6 days per week, to Box 121, "The Era."

WANTED, young, smart Drummer, with Tympanis and all effects, for high-class twice-nightly music hall. To open Feb. 5. Apply, with references, to G. W. JACKSON, Musical Director, Alhambra, Bradford.

WANTED, immediately, good all-round Drummer, with Tymp., for cinema; Tooting; afternoons and evenings. Write or call, terms, &c., M. D., 131, Bedford-hill, Balham, S.W.

WANTED, open Monday next, smart Double Drummer, for pictures and varieties. State age, lowest terms, J. R., 29, Connaught-street, Port Talbot.

HIPPODROME, BIRKENHEAD.
Once nightly. Matinée Thursdays.
WANTED, to open at once, experienced Drummer and Tympanist; M.U. State age. J. WHITELOCK, Argyle Theatre, Birkenhead.

WANTED, first-class Double Drummer, full effects, tubular bells, glock, &c., flat pitch. Apply, stating age, qualifications, to SHORROCKS, M. D., Ardwick Picture Theatre, Manchester.

WANTED, first-class Tym., Pianist, and Drummer, cinema, immediately, with all effects, including Bells (tub.), Glockenspiel, &c. Age, refs., terms, CONDUCTOR, 43 New-walk, Leicester.

WANTED, Rep. Violinist, Cornet Player, and Drummer; Sunday evenings only. Audition Friday, 11 a.m. Apply, IMPERIAL PLAYHOUSE, Portobello-road, Notting Hill.

WANTED, for Birmingham City Police Band, competent Tympanist; must be expert with all accessories—side drums, glockenspiel, tubular bells, etc. Also Oboe, E flat and B flat Clarinet Players. Height 5ft. 8in. Age not over 30. Commencing weekly wage, 70s., with allowance for boots, rent, band, etc. Good pension and prospects. Apply, CHIEF CONSTABLE (Band).

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	29th	FRANK FORBES-ROBERTSON CO.
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	12th	
	19th	"RUNNING WATER."
	26th	"VERONIQUE."
March	5th	"IF FOUR WALLS TOLD."
	12th	
	19th	"TRAFFIC IN SOULS."
		"A MOTHER SHOULD TELL."
	26th	"AUCTION OF SOULS."
	31st	"Mr. WU."
April	9th	"THE QUAKER GIRL."
	16th	"THE ROTTERS."
	23rd	"OUR FLAT."
	30th	"AUCTION OF SOULS" (Pencilled).
May	7th	"THE BROKEN WING."
	14th	"THE MAN WHO CAME BACK."
	21st	"A ROYAL DIVORCE."
	28th	"OH I SAY."
June	4th	"FRENCH LEAVE."
	11th	"ARE YOU A MASON?"
	18th	"POLLY WITH A PAST."
	25th	"A LITTLE BIT OF FLUFF."
July	2nd	D'OYLY CARTE.
	9th	"Mr. TOWER OF LONDON."
	16th	"THE WAY OF AN EAGLE."
	23rd	(3 nights) "THE DIPPERS."
	26th	(3 nights) ARTHUR HARDY & CO.
	30th	"BELLE OF NEW YORK."
August	6th	"PADDY THE NEXT BEST THING."
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	13th	"TONS OF MONEY."
	20th	(3 days) "THE LAST WALTZ."
	23rd	(3 days) "WHIRLED INTO HAPPINESS."
	27th	"AMBROSE APPLEJOHN'S ADVENTURE."
	30th	"QUALITY STREET."
September	3rd	(3 days) "THE YOUNG IDEA."
	6th	(3 days) "THE BEGGAR'S OPERA."
	10th	"THE SIGN ON THE DOOR."
	13th	(3 days) "SECRETS."
	17th	(3 days) "THE DOVER ROAD."
	20th	(3 days) "SALLY."
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JACK WILLIAMS, "Dame." Etc., Etc.

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HISTORY OF THE HALLS.

Summarised in the Story of J. W. Cragg.

The following chronology vividly epitomises the career of that remarkable personality of the halls, Mr. J. W. Cragg, whose professional life practically coincides with the whole history of the modern music hall. Mr. Cragg is the founder of the world-famous acrobatic troupe which bears his name.

Mr. Cragg remains wonderfully active, and despite his years of service is now negotiating an early return to the stage.

Mr. Cragg's Career.

March, 1862. First engagement as Bros. Williams at Casino, Manchester, at salary of £2. Gave benefit performance on Friday and topped the bill the following Monday.
1864. Changed name to De Castro Bros.
1865. Joined Sanger's Circus for three years.
1868. Performed at Cremorne Gardens. Fell from trapeze, and out of work for 9 months in consequence.
Appeared at Alhambra, Shoreditch, and greeted with shower of coppers.
Joined Pinder's Circus at Bolton, and closed with them at Cromer, 21 miles from nearest railway station. Had to get to Scarborough to join Heney and Adams' Circus, and had to hire a butcher's cart to take us from Cromer to Norwich, arriving at Scarborough 6 o'clock Monday evening.
1869. Introduced our wives into the show and known as the De Castro Troupe, which was the first male and female troupe.
1871. Appeared at the Alcazar, Havre, France, for two months during the Franco-German war.
1872. Produced new flying act at the Oxford Music Hall, London. Only gave eleven performances, as this hall was burnt down the following day, and lost all my property.
Separated from partner, and appeared with my family at the Winchester Music Hall, being paid £3 10s. for a 35-minute show.
1873. Left for Australia and New Zealand Had to change boats three times, as the mail boats did not go through the Suez Canal at that time. Crossed the desert from Alexandria to Suez.
1874. Left New Zealand for China by an American sailing ship, being fifty-three days at sea, during a typhoon, when we lost our rudder and the sails.
Appeared in China, India, Philippine Islands, and the Island of Iana. Had first Christmas at sea going from Hong Kong to Manilla on a Spanish steamer, and our company were the only people who could speak English.
1875. Returned to England.
1877. Bought a building in Blackpool, and appeared with own family.
1878. Removed building from Blackpool to Leigh, and gave variety and dramatic stock.
1879. Gave the last performance at Evans Supper Rooms, which site is now occupied by the National Sporting Club.
1880. Spent two years on the Continent, and in Egypt; we got stranded, and returned on tramp steamer to Dunkerque, arriving there on Christmas Day after 19 days' journey, without a penny left. Obliged to borrow from captain to send a wire to Paris for our fare home.
1884. Went to America with Moore, Holmes and Haverley Minstrels.
1881. Changed our name to "The Craggs."
1887. Played in Russia, and later at the Folies Bergères, Paris.
1889. Appeared by Royal Command at the Empire, London, before the Shah of Persia, Prince and Princess of Wales and Royal Family.
1890. Second trip to America with Cleveland's Minstrels, and stayed 45 weeks.
1891. Second trip to Australia for a twelve weeks' engagement which took thirteen weeks there and back.
1893. Awarded Diploma d'Honneur at Folies Bergères, Paris, and appeared here for three months.
1894. Third trip to America with Koster and Bials for six weeks.
1895. Another season of three months at the Folies Bergères, Paris.
1896. Fourth trip to America for thirteen weeks with Koster and Baals, followed by the Keith Circuit.
1897. Appeared for two months at the Winter Gardens, Berlin, and at Olympia, Paris, for same period, and at the Cirqué Rancy at Lyons for one month.
1898. Another two months at the Olympia, Paris, and the Palais de Cristal, Marseilles, for fifteen days.
1899. Fifth trip to America for Koster and Bials for eight weeks.
1900. Played a season in theatres with own show, "The Squatter's Daughter."
1901. Went for a world's tour, from New York to San Francisco, New Zealand and Australia, returning to England in June, 1902.
1903. Ran own company in "Laughter Land."
1906. Gave up business for a time.
1909. Played a season at Alhambra, Paris, and at Bruxelles.
1911. Returned to Paris for two months at Folies Bergères.
1913. Last appearance on the Continent at the Alhambra, Paris, for one month.

Sammy Shields.

The Merry Scot is at Hackney this week, and his cheery chatter is greatly to the liking of audiences. Sammy is, of course, well up to date with his football number, and his reference to the 'Spurs and the local teams met with hearty applause. Sammy is at Plymouth next week, and the following week will be at Shepherd's Bush.

Osborne and Perryer.

Ben and Nellie were at the Alhambra last week, and "Seeing the Show" proved very popular. Ben also did very well with his number about the Parliamentary Pierrots. Osborne and Perryer are at Hackney this week, and next week will be at New Cross.

The ballets in the "Dick Whittington" pantomime at the Islington Empire were invented and arranged by Miss Nini Espinosa.

LAST AUTUMN SEASON.

Well-known Manager's Reflections.

RESIDENT MANAGERS AT FAULT.

Looking back over the past autumn, writes a well-known manager, business cannot be called satisfactory, as far as the English provinces are concerned. Some of the star shows in the No. 1 dates have done extremely well, and at many of the seaside resorts during the holiday season some good figures can be shown, but on the average, in the No. 2 towns, the record is not so encouraging. Let us look for the causes: Trade is still bad and unemployment rife in many places.

Local Managers Blamed.

Many touring companies are of an inferior order. But whilst admitting these facts, I am going to argue that the resident manager is largely responsible for the small returns. I am eliminating from my criticism most of the big circuits controlled by business syndicates with men who really know their jobs at the head of local affairs, but there are a large number of theatres which could add 50 per cent. to their takings if their managers would only get out of grooves and look facts in the face.

Ice Houses.

The first point I will deal with is the heating; how an audience can be expected, no matter how good the show is, to sit in the auditorium of a theatre with the atmosphere on freezing point and draughts blowing from all quarters, is beyond comprehension; and yet many theatres are in this condition, and behind the scenes is even worse. Perhaps the dressing-rooms are nice and warm, but the stage is an ice-house, and no artists can give a good performance when their teeth are chattering and their knees knocking together with cold. Warm your theatre, dear Manager, and you will find that not so many of your former patrons will desert you for the local picture house, which is usually a cosy spot. Better an indifferent film in warmth than a good play followed by influenza.

Indefinite Twice Nightly.

Another pernicious habit is the indiscriminate changing from once to twice nightly, and vice versa. I have never been an advocate of two houses a night, but in some places it is a great success. But let the resident manager have a fixed policy and stick to it. If necessary, have a once-nightly season with one class of play, and then a twice-nightly with another class, but don't book a comedy once nightly and then, with the same class of play the following week work twice nightly. Half the people never read the day-bill, and consequently arrive at the wrong time, and others, seeing the piece is to be played twice nightly, will think it is a cheap show, and keep away.

Advertising.

Columns could be written on the subject of advertising. The present system is radically wrong, and the waste of printing deplorable. Some managers seem to imagine that by posting a few sheets on the walls and sending out some circulars they have done all they contracted to do, and it's now up to the show, but the show doesn't get much chance to advertise itself with the bad Monday night house that is so often the case. Touring and resident managers want to put their heads together over this advertising question, and many new methods could be tried that would benefit both parties.

Personality.

The personality of the local man makes much difference; in small towns, where everyone knows everyone else, a really popular man brings pounds into the box-office, but how often one finds a gentleman who hardly ever goes outside the precincts of his own office, except to walk from the theatre to wherever he lives, and who speaks to no one outside his family circle and his staff; if the touring manager suggests some novel form of advertising in order to buck up business, he is told that the theatre has been run on the same system for the last twenty years, and no change in the ordinary routine can be made.

If one could create a chosen co-operation between the resident and touring managers, some place where each could discuss their own grievances amongst themselves, much good could be done. We are, all of us, suffering from bad trade, but let us unite together to make theatre-going a habit rather than the rare event it is with so many people.

The H. H. Productions present the pantomime, "Dick Whittington," at Houghton-le-Spring. The book is by Lyre and Thomas. The most notable scenes are Highgate Hill, Belfry of Bok Bells, Old Cheapside, and The Emperor's Palace. Bright and up-to-date musical numbers are well rendered by the principals, and the chorus sing tunefully and dance with neatness and precision.

Chic and dainty Syril May gives a dashing impersonation of Dick. Doris Yates is pleasing as Alice Fitzwarren; and Wal Watson plays Alderman Fitzwarren on conventional lines. Dan R. Lee gives a typical portrayal of Caroline, the cook. Alberto and Blakey keep the fun going merrily as the Captain and Mate. The part of the Cat is cleverly played by Joe Parly; and one could not desire a more winsome Princess than that of Leo Desmond. Mr. Fred Spray gives a capital impersonation of Gallibrand, the Emperor; and among others who contribute to an enjoyable performance are Fred E. Rayne as Idle Jack, Flora Stanway (Bertie), Nell Fane (Gertie), W. Baron (the Headsman), and F. Holyrod (Chamberlain). Some interesting specialities are introduced by Syril May, Fred Rayne, Doris Yates, Joe Paulty, Alberto and Blakey, the Four Sprays, and the Desmond Quartette.

"PUSS IN BOOTS."

At Watford.

Refinement and fun are the keynotes of "Puss in Boots," presented by Wayne's Productions at Watford. The book is by Frank Dix and S. Wayne, who tell the old story in a manner that appeals strongly to the juvenile mind. Not that grown-ups find it dull; there is plenty in it for the adult as well as the juvenile. The scenery—particularly Scene 3, The Pond in the Wood, and Scene 7, The Grand Palace—is charming, and the dresses artistic.

Peggy Melrose is a principal boy of the top class. She has a sweet voice, a vivacious style, and she can get a chorus "over" in great style. Her song hit is "I Believe In You." Anita Hayes is well suited as the Princess. She acts with vivacity, and sings and dances splendidly. She makes a big hit with her opening number, "Maryland," in which she is assisted by the chorus, and her duet, "Love Nest," with Miss Melrose, is one of the most popular turns in the show. The comic parts are well filled. Alf Brook gives a very humorous impersonation of Queen Musty. He has a tongue-twisting song, "Tommy Tucker and a Tin of Tomatoes." In conjunction with Harry Trevors, as the King, he takes part in many amusing situations. They have a capital duet, "In the Old Town Hall," which was given a great reception. As Horace and Percy, Burley and Lanceord are responsible for much merriment whenever they appear. Harry Budd gives an exceptionally clever piece of miming as the booted cat. Blanche Peason makes a charming Fairy, scoring with "Gay Butterfly."

Fred Willett, as the Wicked Ogre, impresses the youngsters with his deep-laid schemes, and May Franklin is a captivating and pretty slave.

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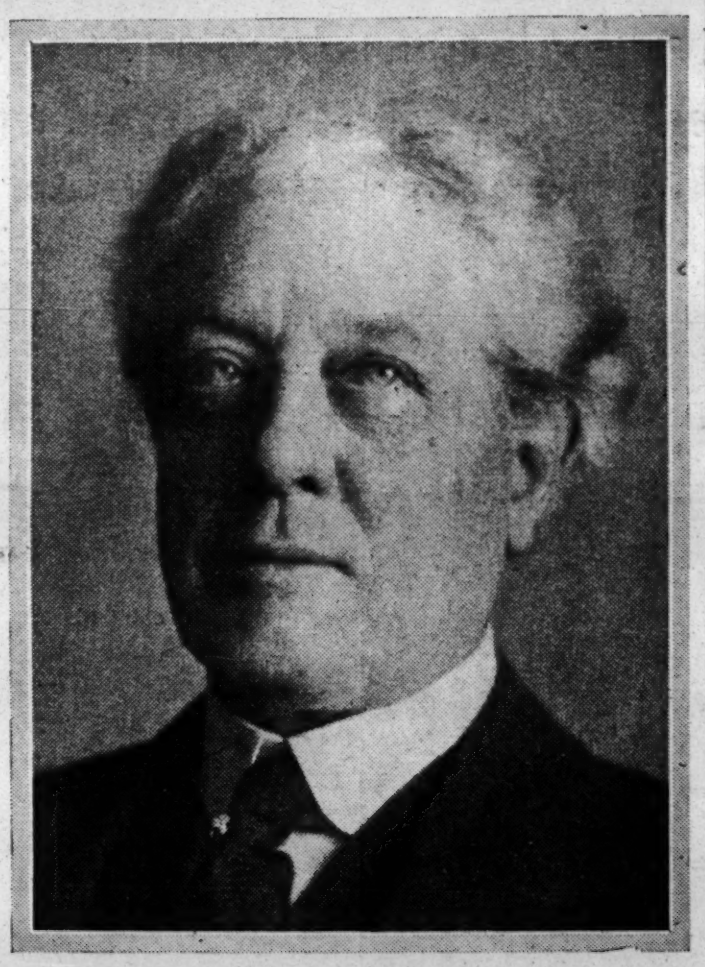
In a message to the members of the V.A.F. Mr. Albert Voyce says:—

"Now, as so many V.A.F. members are working in revue and other productions just now, we feel it is incumbent upon the Federation to take drastic and immediate steps to establish a model touring contract, in order to protect their interests, and especially when they are engaged on music hall territory. Everybody knows that the backbone of revue consists in variety artists. Mr. Alfred Lugg himself acknowledges that a great percentage of the artists engaged in touring revues are music hall performers. Therefore, we do not intend to permit the usage of inequitable and tyrannical contracts by touring managers who venture into our domain.

"In order to strengthen our hands in the coming struggle for justice and equity, we want every revue artist on the road to join the V.A.F. Remember the advice of the Westminster County Court judge: 'If the artists have a trade union, they should use every effort in their power to prevent such inequitable agreements being issued.' Backed by the revue talent of this country, the V.A.F. cannot fail to accomplish this.

"Revue artists! What are you going to do about it? So long as you are content to sign contracts which are not only detrimental to your own interests, but which also prevent us from protecting those interests, you are encouraging the touring managers concerned to establish a system which is practically analogous to that of slavery. And the unavoidable tendency of such a system is to render professional work disreputable everywhere; a result superlatively wicked, since it prevents the progress of real talent, and destroys the harmony of our profession."



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SINGERS OF THE SEA.

Commander's Opera in Paris.

Naval composers would seem to be the vogue in Paris. There was a musical work by a sailor at the Opera Comique; Rimsky Korsakoff was Commander of a Russian ironclad. Captain Jean Cras is in command of a French man-o'-war. And his four-act lyrical drama, "Polypheme," was heard at the Opera Comique on Friday. He has composed his music around the ancient tragedy by the late Albert Samain, given at the Comedie Française in 1908, which does not absolutely follow the mythological legend, as can be judged by the following brief summary of the new work: Polypheme, the ugly cyclop, a son of Neptune, reared two children, Lycus and the nymph, Galatea. He loves the latter, and when he learns from Lycus that Galatea has given her heart to the shepherd, Acis, he breaks into a rage, seeking to destroy the young lovers. He is about to crush them under a huge rock, but relents, and, unable to witness the bliss of Acis, puts out his own unique eye, afterwards throwing himself into the ocean. This opera is somewhat monotonous, but will remain an admirable musical work. Vanni Marioux sings the title-rôle, and Albert Wolff conducts.

"The Witch Girl," a phantasy, wonder tale, and ballet, by Lady Margaret Sackville, will be given by the Citizen House Players of Bath, in the Palace Theatre, Bath, for one matinée only, on Saturday January 27th.

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An Apology to Mr. Lawrence Wright

In an article published in our Pantomime Number on recently issued songs a curious error occurred, which we hasten to correct. It was made to appear as though the business of the Lawrence Wright Music Co. had been acquired by another firm. Nothing could be farther from the fact, as the announcements of the Lawrence Wright Music Co., and our own comments thereon in other parts of the paper, afford ample evidence. The mistake was entirely due to a mechanical mishap, which we very greatly regret. No change has taken place in the constitution of the Lawrence Wright Music Co., or is likely to take place.

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8, Denmark Street, Charing Cross Road

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FROM THE WINGS.

By THE STAGE CAT.

Edited by ELISABETH FAGAN.

CHAPTER XIII (*continued*).

Otho Stuart was another very amusing raconteur. He had left the Benson Company before I joined it, but he had played the leads with them for a long time, and never lost his love for his old company. He was the original Ferdinand in their production of "The Tempest," and Oberon in "The Dream." He used often to come and visit the company, and was very popular with them. At the time I met him he was leading man with Mrs. Bernard Bere. They were playing a dramatisation of the novel, "As in a Looking Glass," and had mode a big hit with it. Now Mrs. Bernard Bere's smile was beautiful and she showed her teeth a good deal. Unfortunately, one of the front ones had been replaced.

The scene of "As in a Looking Glass" is at Monte Carlo, and at the end of the third act the heroine (Mrs Bernard Beere) was discovered seated with her lover (Otho Stuart) kneeling by her side, and passionately pleading. Idly she reaches out her hand and takes up a flower from the table by her—a flower worn by another lover who had killed himself the night before. She had kept it, of course, for luck at the tables. Idly she puts the flower to her lips, then, realising what it is, throws it away with a wild, blood-curdling shriek of "The suicide's flower." Turning, she throws herself into the arms of her kneeling lover, saying, "Take me, take me, Edward!—or Algernon, or Percy, or whatever his name was—I am yours."

Sharper than the——

That is how it should have gone. But one night, the power of her shriek was such that the attached tooth became dislodged, and all the poor woman could do was to fall into Otho's arms, mumbling something quite unintelligible, through closed lips, while the stage manager stood quietly in his corner, quite oblivious of the tragedy—waiting to hear the words of the cue—which did not come—for ringing down the curtain.

Of course, Stuart had lots of Benson stories, too; almost as many as Lady Benson! He declared that once, when he was playing Ferdinand in "The Tempest," the extra ballet brought on, and danced round a large funeral wreath on a stick! The mother of one of them had just died, and they had subscribed for this wreath as a token of sympathy with their companion. But when the wreath was sent to the theatre, on the night before the funeral, they thought it a shame it should not be properly seen, before being buried, so took it on to the stage.

Actors on tour are often asked to stay with friends. In the case of those rehearsals in which Allan Aynesworth and Lyn Harding took part we all had more invitations than we cared to accept. But on the whole I never found it very successful to stay with friends while acting—actors' hours are so different.

A little while ago one of our most brilliant young women writers, the lioness of an entire season, wished to meet an equally celebrated and brilliant young actor. A lunch was therefore arranged; they were placed next to each other, while the rest of the guests, pretending to be engrossed in their own conversations, listened as eagerly as good manners warranted.

She (after a long silence): "Er—have you been here long?"

He (after another pause): "Er—er—what did you say?"—and that was absolutely all!

H. G. Wells.

I once had the honour of meeting Mr. H. G. Wells—a younger and, oh! so different a Mr. Wells!

We were introduced—I admired his last book. He said, "Dear lady, after all the attacks of the critics, your words are comfort. I long to lay my head upon your breast."

Like most actresses, I always wished to play in a Shaw play—and I never had the chance to do so—but I once did have the privilege of a long talk with Mr. Shaw, and that occasion certainly was not one of disillusion.

We talked of the marriage laws. I must have been greatly daring that night, for I actually argued with him! I said I feared that any considerable relaxation of the present law might act disadvantageously for women, especially for middle-aged ones with families, who were hardly likely to attract, or desire to attract, a second husband, if the law compelled them to loose the first; and that "it would be unfair for a woman who had spent her youth and looks on one man if the man could leave her without difficulty when a more attractive and younger girl came along."

Squashed by Shaw.

G. B. S. annihilated me, as I deserved, with a crushing rejoinder about "property."

"When women cease to look upon their husbands as their property, like a lap-dog or a chair," he said, "there will be less talk of loss." It was a matter of economics."

"Aren't you just a little hard on women, Mr. Shaw?" I asked.

Then, indeed, it was a worm that I felt, for he gave me one look and said sharply:

"How dare you say a thing like that?"

A friend of Mr. Shaw's told me the following story:—

Long ago, when G. B. S. was a dramatic critic, an important director wrote to him requesting that in his notice of a forthcoming play favourable mention should be made of a certain little lady. Mr. Shaw's reply was:—

"Am I a prostitute or are you?"

I believe that his connection with the paper ceased soon after. Producing plays for amateurs was quite a profitable "fill in" for an actress out of work in my time; I expect that it is so still.

A wicked boy of my acquaintance described these societies as "banded together for the purpose of pointing out priceless little bits of colour to each other"—most unfair.

Also I like the story (I hope you don't know it already) of a performance given by the Windsor Strollers.

The hero and heroine "dried up" completely in a love scene, and there was an awful silence.

"The moon is up," whispered the prompter from his corner, but no one took the prompt.

"The moon is up," came again the voice, and still the lovers stood gazing round despairingly for help.

"The moon is up"—and the voice was insistant and very audible to the audience—then still louder:—

"The—moon—is—up."

The hero turned towards the corner savagely.

"Yes, I know, I know," he shouted, "but *who says* it!"

CHAPTER XIV.

American Hospitality—"Old Glory" William Brady—Grace George—"No Smoking Allowed"—Mrs. Patrick Campbell's Way Out.

I write about America with diffidence, and here offer my humble apology to any Americans who may happen to come across these recollections, should it seem to them that I did not properly appreciate their country.

"How can anyone venture an opinion upon America," they may say, "after only a twelve-month's stay there? A woman, too, who, as she herself owns, spent most of her time touring with theatrical companies"; and they will be quite right in their condemnation. Moreover, I own frankly that my lack of enthusiasm was largely my own fault, for I went there depressed and unhappy, and with a jaundiced eye which would have made the Garden of Eden itself look yellow. It struck me that American actors and actresses were not quite such society people as they were in England; in fact, there was a distinct difference. The stage folk there seemed to me more stagey, more professional, more—may I say?—insular, than with us; I mean that they mixed less in general society. But all the same, and I want to record it with emphasis, both in New York and whenever I stayed long enough in other towns to present my introductions, the hospitality and kindness that I met with was amazing.

American Hospitality.

On the point of hospitality I do think that Americans beat other nations completely. The great trinity of impressions which I gathered of America is, first and foremost, the hospitality of its people; second, their glorious disregard of human life; and, third, the fact that "time is money, and don't you forget it." Of course, waving over all this is the old glory. It meets your eye, waking, the first morning, when anchored off Long Island, you realise that at last you are in America, and never afterwards do you get away from it.

As for hospitality, a welcome example of it met our little party of English actors almost before we had landed. For on the very edge of the dock we were met by Express Messenger boys with notes of welcome from William Brady, the manager whom we had come out to join; a most kind and charming attention on his part. By the way, those Express Messenger boys were ubiquitous and indispensable in New York City; one actress I knew out there always rang up on the 'phone for one of them to come round and fasten her dress. As well as the note of welcome from Brady on landing there was the note of hospitality, also from him, for we were invited to join a Clam-bake party at New Jersey the next day (a Sunday).

The Clam-bake.

Oh, that Clam-bake! It was my first experience of America, remember, and besides our host and his wife, managers and stars and authors and all sorts of theatrical notabilities were there. Mr. Brady was a big florid man, rough and a little fierce. I believe many of his artists were afraid of him, but, personally, I always found him kind. He had been much interested in prize fighting. His wife, Miss Grace George, was an extremely pretty woman of the golden-haired, blue eyed type, and a good actress; she found me "terribly English," she said, but that is another story.

We drove to New Jersey for the Clam-bake in private cars, and when we arrived at the New Jersey Hotel we looked like Red Indians, and had smarting eyes and lungs full of grit.

The Clam-bake lunch was partaken of in a large tent on the beach, and the Clams were (I was told) baked in the sand on the spot. It really was quite unbelievable how many Clams those people ate. The Clams were accompanied by a kind of tomato sauce, which was good, but I loathed the "things" themselves, and after an attempt to eat two, gave it up altogether. We also had corn-cobs (which I did not know how to eat, and caused roars of laughter by trying to manipulate with a knife and fork) and mealies with golden syrup, both of which were delicious, so I did very well in the end; and let me say "right here" that I thought American cookery, on the whole, much ahead of ours—and oh, the cheapness and plentitude of oysters!

After the lunch—and it had taken so long that it was getting dark—came the drive back, and that was really unpleasant, for the cars raced each other all the way, and to play a species of bumping race in a motor, with the possibility of another car coming the opposite way at equal speed any moment, is rather a terrifying experience. However, beyond knocking down (more or less) one telegraph post, no harm was done, and Mr. Brady came round to each car with a broad grin on his face every time we stopped to "examine injuries," to see how his guests were enjoying themselves. I often think that the kindness with which he treated me in later days may have been owing to the fact that I was not frightened, or rather was able to conceal my fright.

One lady of the party, though, fainted dead off from fright, and one of the English actors was so upset that he returned home—sick—by the very next boat. I fear that he was not really a sport, for, of course, it was all only "sport." But that touches on my second great impression, namely, America's glorious disregard of human life.

A Very Quick Lunch.

But first let me pay my debt to another kind of American hospitality—the "get near quick" kind, and a very delightful kind it is. There is no taking a fortnight to ring you up, and another fortnight's notice asking you to dinner. All the same, a lunch with a really busy American business man may be a somewhat quaint experience. I was taken once to a wonderful restaurant by a friend of this description. I was really hungry, and much looked forward to my lunch. My friend picked up the carte with the usual "What shall we have?" and I was about to murmur "Oysters"—thinking in my greedy mind that "a bird to follow, some other trifle, say, grilled mushrooms, with an ice to finish up with," would make a pleasant meal, when he ordered "Porter House steak, if it's ready—and be sharp about it."

"Daren't spend more than twenty minutes over lunch here, you know," he explained, "or they'd think there was nothing doing in business."

To return. It really did impress me, the cheapness in which Americans seem to hold life. That great nation never turns a hair when every day it reads about:—

"Express jumps bridge into river"—"500 killed."

As for my *Third Impression*, that "Time means money," that speaks for itself, or why such a ceaseless rushing? America was full of contradictions then—possibly she is still—for example, a woman or girl might drink cocktails, as many (and more) than were good for her, in public, from morn till eve, but she might not smoke.

No Smoking for Women.

Smoking—for women—was strictly forbidden in all hotels and restaurants. Mrs. Patrick Campbell had a beautiful way of dealing with this prohibition. She would light a cigarette and smoke it quickly until the inevitable waiter arrived with a request to put it out. This Mrs. Campbell firmly declined to do. "Nonsense," she would say. "It's absurd; go and fetch the Maitre d'Hotel to me; he will understand," and while the waiter hurried to fetch his chief, she continued to smoke. When the Maitre d'Hotel arrived, with the request that "Madam would at once throw away her cigarette," she would say—"But surely this is a free country—I thought America was the land of the free?"

"That might be," said the worried man, "but smoking for ladies was absolutely forbidden"; but Mrs. Campbell insisted that it must be a mistake; she would "speak to the manager himself." When the manager was at last summoned, somewhat irritable probably, and saying firmly, that "Madam really must *not* smoke," she would smile sweetly at him and say, "But I am not smoking, you see—I've finished." She had—by that time!

Another contradiction I noticed was that while the magazines were very prudish, the stage had much stronger sex plays than were usual in London. No one seemed to think it the least imprudent to let those young girls hear the frankest of frank discussions about "Kept Ladies," "Disorderly Houses," and so forth.

Family Life.

But what, in spite of all its hospitality, I most missed in America, was home life. How can you have a family circle round a steam radiator? You can't. Oh, those radiators! The whole house is baked through and through; turn off the steam and open the windows on arrival, as you may, it takes hours—if not days—before your room cools down.

When I arrived in Washington it was under deep snow (and it can be deep there), with snow ploughs working in the streets, and more snow coming down, and yet I sat for hours at my open window, wearing only my nighty, and with the snow drifting in upon me before I could get cool enough to sleep. Fact, I assure you.

The chivalry of the American man is possibly a somewhat strange and unaccountable thing, but it is there,

(*Continued at foot of next col.*)

WHIRLED INTO HAPPINESS

At Manchester.

"Whirled Into Happiness" had been looked forward to with such lively anticipation by Manchester theatregoers that when it was staged on the afternoon of Boxing Day at the Prince's Theatre, a packed audience gave it the heartiest of welcomes. Following a long succession of brilliant musical comedy productions in previous years, this show loses nothing by comparison in respect of sheer enjoyment or elaborate mounting, while it has also its quota of familiar artists in the cast to ensure a warmth of personal appeal. The story of the barber's assistant who yields to the temptation of being mistaken for a lord under the spell of love, is full of piquant situations and emotional thrills, and the company presenting it, direct from their London performances (with the exception of Mr. George Gregory), know exactly where the points are to be made, and how best to make them.

Of Mr. Gregory, who takes the place of Mr. Billy Merson, it may be said that he plays the rôle of Matthew Platt already as though it were second nature. From the moment of his first appearance as the theatre attendant, to the comic denouement by which he forces the "'Alf-crown 'at" merchant, Albert Horridge, to consent to his daughter's engagement to the despairing young barber, Horace Wiggs, he plays with that impulsive enjoyment of the business which is something better than mere working efficiency, a vivid and resourceful enjoyment, which has endeared him to Manchester audiences through innumerable previous shows. Mr. Derek Oldham has also the advantage of old acquaintance, through his visits with the D'Oyly Carte Opera Company, and his vocal gift and acting qualities make him one of the outstanding features of the comedy. His numbers are delightfully rendered, especially memorable being the motif song, "Once in a While," in conjunction with his charming vis-à-vis, Miss Winnie Melville.

Miss Melville is delightfully vivacious and attractive as the adventuring Florence, daughter of Horridge, and nowhere more appealing than when she reappears in the hairdressing saloon, determined to have her lover though he be not a lord. Incidentally, she has a dainty song in the second act, "Somewhere In Fairyland," in which she is assisted by six clever Tiller children. The medium of her interim disillusionment and the downfall of Horace Wigg's pretensions is Delphine de la Valliere, a music hall star, who herself is in love with the real Lord Brancaster, and Miss Mai Bacon's rendering of this dashing, smiling, passionate beauty is a most virile and effective piece of work, full of colour and energy, and alive with touches of humour. She is also the most picturesquely attired. Of Lord Brancaster there is not too much seen, but what Mr. Peter Treacher does in the part is well done. This may be said of all the minor players, who contribute to the general smoothness, and are proportionately valuable in building up the total effect. As Albert Horridge, the hat manufacturer, a considerable success in the forefront of the action is scored by Mr. Bert Weston, who has many opportunities for the exercise of his humorous gifts, and an excellent partner in the same style is Miss Nellie Cozens, who plays Miss Horridge. The chorus and orchestra are under the capable direction of Mr. Sheridan Gordon, and though the comedy is announced as "for a season," there is no doubt that it will go on successfully for as long as the management care to let it run.

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very really there, all the same. I used to walk home from the theatre alone, night after night, and yet I think that only once was I "spoken to"; and I could not say the same for England. This is perhaps rather a trivial instance to offer as a proof of chivalry, but about one thing I am certain—American men are absolutely unanimous in their reverence for womanhood—in a lift.

Now, I have no doubt that, as a class, American theatrical managers are no worse than any others, but there are more of them, and therefore, one may happen to come across one or two rather detestable specimens; horrible, pasty beings, with dull eyes and slug-coloured complexions (you know the type). If you went to see them in their offices they certainly would not rise from their swing chair, they certainly would not take the hat off their heads, or the cigar from their mouths, but would continue to chew it (or gum, as the case might be), and they might quite probably insult you, either by rudeness, or making love; but meet those same men in the lift, going to, or coming from their offices, off would come their hats and be held respectfully in front of them, like a Royal footman, in acknowledgment and worship of the holy mystery of Women embodied in yourself.

Lift Chivalry.

Never, never did I see an American man or boy with his hat on in a lift when a woman was there as well—you could almost see them "thinking of their own old mothers."

Sentimental possibly, but let my sex be properly grateful if it is only sentiment, only I did wish sometimes that that same reverence might be extended to female strap-hangers in the subway. It would be more practical there! I hated that subway, the rush, the noise and the blackness; you could hardly ever see, and never hear (to understand) the names of the stations; how anyone ever got to their right destination on it I don't know. There was one place in New York that I loved though. One public place, the only one I ever found where real quiet was to be obtained. It was the Pennsylvanian Railway Station.

(*To be continued.*)

ENTERTAINMENT FINANCE

Moss's New Move.

GAIETY THEATRE RESULTS.

Little or no activity has been seen in the entertainment sections of the stock and share markets during the week. Where prices moved, however, the tendency was easier. The falling away was more noticeable in the theatre and music-hall list than among the kinemas, and the reason given by the market was a sympathetic movement caused by the retreat of Christmas and the opening of the year, which signifies a return to less festive times. The theatres, however, appear to be keeping their end up very well, and full houses are still the order of the day and night. The weak spots have been Victoria Palace shares, which eased 1/16, and were no better than 1.1/16, and Moss' Empires Ordinary, which lost ¼ and closed 3¾ middle. The reason for the move in Moss' shares had some relation to the competitive measures which, it is reported, are being instituted by the Moss' Empires Company. According to a message from Birmingham, the Summer Hill Picture Palace there, which is owned by Moss' Empires, has been giving a 2½-hour show at their matinées at a flat rate entrance fee of threepence for every part of the house. Naturally, hundreds of people have been turned away every afternoon. A leading official of the Moss' Empires states that the matinées do not pay, but the company was, nevertheless, going to continue the experiment. Consternation has been caused in film circles, and the local cinematograph leaders are making an organised protest.

PRESENT PRICES.

KINEMAS.

Associated Prov Picture H.	3/16–5/16
London Palace (1921)	3/16–5/16
National Electric Theatres (10s.) ...	5/8–7/8
Provincial Cinema Theatres	¼–½
Do. 10 p.c Part. Prefd Ord... ...	½–9/16
Do. 7½ p.c Cum. "B" Pref.... ...	½–9/16
Do. 7½ p.c. Cum. "A" Pref.	21/32–23/32
Stoll Picture Production	3/16–5/16
Do. 8 p.c. Cum. Part. Pref.	¼–½
Stoll Picture Theatre (Kingsway) (10s.)	1 7/32–1 11/32
Do. 8½ p.c. Cum. Pref....	⅞–1
Do. 7 p.c. 1st Mt. Deb. (Stock) ...	89–94

THEATRES AND MUSIC HALLS.

Alhambra	¾–⅞
Coliseum Syndicate	2½–¾
London Pavilion (£5)	2½–3
Do. 6 p.c Cum. Pref. (£5)	2¾–3¼
London Theatres of Varieties	⅜–½
Do. 7 p.c. Cum. Pref.	3/16–1/16
Moss Empires (£5)	3½–4
Do. 5 p.c. Cum. Pref. (£5)	3⅜–⅞
Oxford (£5)	3⅝–4⅛
Theatre Royal, Drury Lane	1 1/32–5/32
United Varieties Syndicate	3/16–5/16
Variety Theatres Consolidated ...	½–¾
Victoria Palace (10s.)	1–⅛

Gaiety Gloom Lifting.

The accounts of the Gaiety Theatre Company for the year to June 30, 1922, show a loss, after providing £9.330 for rent, taxes and insurance. £706 interest on loans, £1,000 directors' fees, £6,844 written off stage properties, and after meeting all other expenses and charges, including £67 for repairs and renewals, of £4,096, compared with an adverse balance of £24,585 for the preivous year, arrived at after crediting £2,336 brought in.

Including the debit balance brought in of £22,928, there remains to be carried forward to debit of profit and loss account £27,024.

The directors, in their report, state that the run of "Pins and Needles" terminated on Nov. 26, 1921, after which the theatre was sublet to Jan. 7, 1922, to "His Girl," but they regret to say that owing to the lack of public support it was withdrawn on June 10, 1922. After careful consideration as to future policy, the Board decided to approach Mr. Robert Evett with a view to his taking complete control of the management of the theatre, and it is glad to report that the negotiations were successful, the first result being the production of "The Last Waltz," which has proved not merely an artistic but also a financial success.

The meeting will be held at the Gaiety Theatre on Jan. 11 at 11.30 a.m.

An American Bugbear.

'Mid all the troubles of the theatrical industry in this country, managers and the general public alike can at least be thankful that they are not plagued with a comparatively new form of speculation which has arisen in the United States. This bugbear is called ticket speculation.

The methods adopted by the ticket speculator are not exactly unique. When a new show is advertised, and there is every possibility of its success, the speculator buys a larger number of tickets for the best seats, which he sells at a substantial premium. It can be easily understood that the speculator has little difficulty in disposing of the tickets, for in the United States there are always men "who want what they want when they want it and don't care what they pay for it." What they want are the best seats in the most crowded theatres, usually at the last minute. These people are doubtless well satisfied with the business; not so the general public, as will readily be seen from the following example. Supposing a man has $10 a week to devote to theatre-going for himself and his wife. As prices for "Speculator" tickets go, this will purchase two seats for a popular show. Of the price of the tickets four or five dollars goes into the speculator's pocket; the rest goes to the theatre, while the man goes to the play feeling, more or less, that he has been robbed.

Public antagonism against this sharp practice has now reached such a pitch that theatre managers are combining in order to find a way out of the difficulty. The latest plan suggested is for the establishment of a big central bureau which will be the box-office for all theatres. It will be under the control of an independent official not connected with existing theatrical factions, and its employees will be bonded against the bribery which has been a big factor in giving speculators their present hold. In addition, instead of receiving the tickets he has bought, the purchaser wil lbe given a numbered receipt on which there is nothing to indicate the location of the seat. On entering the theatre he will hand the receipt to the doorkeeper, who, from an envelope, produces the coupons for the proper seats. This will probably have the effect of crushing out ticket speculation, as it is hardly likely that people will have sufficient confidence in speculators to take their word for it that an indefinite receipt is good for any particular seats.

Anyway, we need not worry about the matter over here in England, until the Entertainment Tax is removed.

BARTHOLOMEW LANE.

"THE BROKEN WING."

Tour Opens at Ramsgate.

It is a long time since a play has had such a genuinely enthusiastic reception at the Palace Theatre, Ramsgate, as "The Broken Wing," which began its tour there last week.

The realistic staging of the aeroplane crash in the first act evoked a sustained round of spontaneous applause each night from all parts of the house, and at the final curtain the players were enthusiastically called back many times.

Apart from the originality of the play, which strikes the keynote of success for the provinces, its artistic interpretation by an extremely well-chosen company had much to do with its popular reception.

Miss Rani Waller, as Inez Villera, who sighs for a gringo husband, and rejoices to find one supplied from the skies, was wholly charming and delightful. Mr. Charles S. Kitts was eminently suited to the part of the breezy, swashbuckling Mexican captain, which he played with fine vigour. Other excellent impressions were made by Mr. Rex Alderman as Philip Marvin, Mr. Fred Forrest as an American citizen, Mr. Neville Wyatt as a Mexican soldier, Miss Zillah St. Hubert as Cecilia, and Miss Rhoda Windrum as Ouichita.

This colourful comedy of modern Mexico is being toured by Mr. Jack Parson and Mr. Joseph R. Cunningham, by arrangement with Messrs. George Choos and Gus and I. Gordon Bostock.

False teeth are a great disadvantage to every member of the Profession. Elocution is greatly affected and good singing impossible. Do not have your teeth extracted through

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This is a disease of the gums, not of the teeth; that is why diseases due to Pyorrhœa in so many cases persist and become worse after extraction of all teeth. Read about the fallacy of the "extraction cure."

75 per cent. of such diseases as Anæmia, Dermatitis, Indigestion, Gastritis, Rheumatism, Rheumatoid Arthritis and Nose, Throat, Eye and Ear Troubles, Lassitude, and Nervous Disorders, etc., are directly attributable to the absorption of the poisons from the gum socket disease known as Pyorrhœa. Probably 80 per cent. of the adult population of these islands have this disease, and 90 per cent. of extractions at the Dental Hospital in London are due to Pyorrhœa. Doctors and Dentists will tell you there is no cure, and, outside our simple method there is none.

A GUARANTEED CURE.

We guarantee to cure every case we undertake by a simple painless home treatment, without drugs, poisons, vaccines, electricity or injections. Do not have your teeth extracted. Write to this clinic first.

An original and explanatory booklet entitled "Pyorrhœa, Alveolaris and Similar Diseases" (third edition 24 pages), recently published at 1s., sent post free to any sufferer upon receipt of 6d. stamps. Address The Secretary.

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OH! STAR OF EVE

Sung by Miss Nora Delany, Miss Florrie Forde, Miss Rene Ralph, Miss Winifred Ward, Miss Emmie King, Miss Vera Wootton, Miss Maud Esmond, Miss Dolce Cariello, Miss Esta Ray, Miss Hettie Gale, Miss Sadie Morris, Miss Pearl Dare, Miss Tiny Hetty, Miss Fay Black, Miss Edith Watson and Miss Lottie Lever, also Fred Wynne, Hugh Rene, Elton and Kay, etc., etc.

ARE YOU WORKING?

(NO! ARE YOU?)

Sung by Sandy Powell, Geo. Mozart, Billy Danvers, Reg. Bolton, Johnny Schofield, Jack Lennol, Teddy Brogden, Will Gardner, Claude Gardner, Len Kilroy, Harold Baker, Harry Carr, Harry Cooke, Kleen Bros., Frederick Bentley, Dickie Clare, Karr and Kooney, Charles Lindon, Fred Morley and Gus Elton, etc., etc.

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THE REALM OF MUSIC.

THE MUSICAL DIRECTOR.

ORCHESTRAL NEWS AND NOTES.

IN THE CONDUCTOR'S CHAIR.

JACK SAMUELS.

Mr. Jack Samuels, of the Picture

House, New Street, Birmingham, of which city he is a native, commenced the study of the violin at the age of six. The progress that he made was so satisfactory that when only ten he was playing in public, and by the time he had reached his teens he had thoroughly mastered the principal concertos, etc. Soon after taking up the profession as his livelihood he visited the United States, where he remained a number of years. He was engaged as first violinist with the Baltimore Symphony Orchestra, with which he remained for four years. From Baltimore he went to New York, and stayed there for a considerable period, associating with the finest musicians in the States and performing at all the principal concerts in New York. During a period of the war he conducted the Development Battalion Band at Camp Mead, Md., also a large string orchestra at the Camp Theatre, of which he was musical director. It was during his sojourn in the States that Mr. Jack Samuels saw the great possibilities of synchronising music to the films, and a few years ago became associated with the Provincial Cinematograph Theatres, Ltd., for whom he is now conducting one of the finest cinema orchestras in the United Kingdom.

"BETHLEHEM."
"Nativity Play."

Old-world Nativity Plays are gaining in popularity, and at the Battersea and Streatham Town Halls the production of this 14th century play, "Bethlehem," set to music by Rutland Boughton, has proved highly successful, necessitating extra performances. Under the leadership of Mr. Charles Woodhouse, the orchestra had an individual excellence, and balance, which the choristers lacked, especially the men, and the whole "get up" in staging, &c., was in excellent taste. Regarding Mr. Boughton's music, the skilful variations of "Adeste Fideles," "Noël," and other tunes, were strikingly effective examples of musicianship and choral interlude writing. As a work, "Bethlehem" has its wearisome moments, and scarcely creates the reverent awe of less ambitious works—such, for instance, as "The Child in Flanders." The Wise Men were the most generally satisfactory portrayals, especially the work of Mr. Frederick Woodhouse, who made much of his resonant voice, and was also the responsible producer. The dance in the Herod scene was excellently given by Miss Penelope Spencer. In pleasant contrast with the theatrical side of the work, the children's dances were very pleasing, and the

(*Continued at foot of next col.*)

MUSIC AND MAGIC.
At the Æolian Hall.

Mr. Herbert J. Collings is always welcome, as one of the neatest magicians ever seen; but during the Christmas holidays he is more welcome than ever. Small wonder, therefore, that there was such a gathering of nephews and nieces (not to mention attendant uncles and aunts) at the Æolian Hall on Saturday, to witness Mr. Collings's latest show. He collaborates with Miss Hilda Bertram, a talented entertainer at the piano, who introduces a very appropriate musical relief, and whose vivacious songs were by no means the least interesting feature of the afternoon. These two artists would sufficient in themselves, but there were still further pleasures for the large audience in the shape of Miss Minna Deacon's delightful singing and the story-telling of the inimitable Miss Helen Mar. Altogether, it was a glorious afternoon's entertainment, and the kiddies went home laden with balloons, supremely happy, and determined to be wizards at any cost.

skilful use of curtains was effective. Mr. Frederick C. Haggis wielded the baton effectively, and the two-act production is a credit to the promoters of the South London Christmas Festival, 1922, the work being of considerable interest, if not entirely satisfactory.

HERMAN DAREWSKI.

Budget of New Publications.

There are no songs like the old songs except the new songs; and while the tunes are different and the words are different, the new songs—if they are successful new songs—have the old appeal of sentiment and humour, and both must ring true if the hundred thousand mark is to be reached and passed.

The successor in popularity to "Whispering" is "My Sweet Hortense." Like its forerunner, it is sweeping the country. The slogan, "Everyone with dancing sense fox-trots to 'My Sweet Hortense,'" is entirely true, but it is not all the truth. "Hortense" is a song fox-trot. Mr. Donaldson, its composer, wrote "My Mammy," also one of the biggest sellers of its day (and is still alive and kicking). Mr. Donaldson's variety may be judged by the difference between his two "winners." The merry jingle of the words has a ludicrous inconsequence, which has struck the fancy of the public. Here is the refrain:—

"Oh! oh! oh! my sweet Hortense,
She ain't good looking, but she's got good sense,
Before I kiss Hortense
I always buy a nickel's worth of peppermints.
Rain makes flowers pretty, I hear,
I hope it pours on her for a year.
That would be immense.
Yer never met a girl like sweet Hortense."

Among the hundreds of popular singers rendering "Hortense" are Mr. Harry Roxburg, at the King's, Edinburgh, pantomime; Miss Vera Pearce, Rex London, and June Mills, at the Royal, Glasgow; Dollie and Billie, at the Pavilion, Glasgow; Billy Caryll, at the Lyceum, London; Betty and Jean, at the Grand, Croydon; Jack Britton, at the Pavilion, Liverpool; Walton Dale, at the Playhouse, Cardiff; Gleeson Quartette, at the Borough, Stratford; Alma Green, at the Grand, Wolverhampton; Hannaway Brothers, at the Empire, Preston; and John Hart, on h's tour.

Then there is "Granny"—the successor in sentiment to "My Mammy"—the same homely appeal to the filial instinct, but this time one generation removed. "Granny" is one of the most successful songs current to-day. North, South, East, and West, everywhere its popularity is unbounded. It gets right home. The Lord Mayor of Leeds, Mr. Alderman Fountain, J.P., visited the Leeds Hippodrome recently, when Miss Daisy Dormer sang "Granny." She received from the Lord Mayor a charming letter of thanks for the pleasure the song and the singer had given him. "I was much charmed," he wrote, "with your singing of the song, 'Granny.'" A spontaneous tribute, voicing the unspoken thoughts of thousands.

The refrain of "Granny"—like a certain ointment, it "touches the spot," with the difference that the spot is emotional rather than cutaneous. The keynote is simplicity:—

"Granny, you're my mammy's mammy,
I owe a lot to you;
Granny, you gave me my mammy,
The gran'est thing a granny can do.
I'd rather hold the silver in your tresses
Than all the gold this great, big world possesses.
Granny, you're my mammy's mammy,
I'm mighty proud of you."

A few of the popular vocalists who are singing "Granny" are Miss Elsie Lytton, at the Princess's, Glasgow; Little Hazel, at the Alexandra, Birmingham; Susie Belmore, at the Royal, Birmingham; Nora Grey, at the Opera House, Belfast; Elsie Gregory, at the Borough, Stratford; Andrew Melville, at the Grand, Brighton; Betty Dale, at His Majesty's, Birmingham; Maude Hughes, at Plymouth; Violet Levey, at the Royal, Huddersfield; and in Mr. Darewski's act in Mr. Julius Darewski's revue, "Listening In," on tour.

"Whoops-a-Daisy"—all English—is romping its way to the very front rank. Written and composed by Val Watson and Lionel Rothery, it is a favourite wherever it goes, and it is going everywhere.

"Whoops-a-daisy, let it go,
Let's try it again!
Whoops-a-daisy, now you know
Just how the chorus should go.
You stick to me, I'll stick to you,
We'll stick together and see it through,
With a whoops-a-daisy let it go,
Whoops-a-daisy O!"

"Whoops-a-Daisy" is being sung by, among many others, Florence Helm, at the Royal, Edinburgh; Rosie Lloyd, at the Coliseum, Glasgow; Harry Roxbury, at the King's, Edinburgh; Lillie Scuter, at Newcastle-on-Tyne; Woolmer Young, at the Brixton Theatre; Harold Wagner, at the Opera House, Kiddermister; Kitty Kay, at the Borough, Stratford; Wally Rice, at the Opera House, Tunbridge Wells; Violet Levey, at the Royal, Huddersfield.

"You'll Miss Me, Sweetheart," Herman Darewski's latest hit, has a romantic history. The lyric was handed to him across the footlights during his "Thirty Minutes of Melody," at Liverpool, by an amateur. Mr. Darewski improvised the setting, and played it there and then, and now the incognito, "J. B. C.," is the happy writer of an established success. The refrain is as follows:—

"You will miss me, sweetheart, you'll be lonely when I'm gone;
Still, I'll think of you only;
Just a few harsh words, then a bitter look, and our dream of love is o'er;
But when you sit alone in the twilight,
you'll be thinking of days gone by,
You will sigh, you will cry, you will fret and try,
To get me to come back once more."

It is being rendered—to mention only two—by Dorothy Craske at the King's, Edinburgh; H. R. Clarke, in "The Babes" Co. on tour.

"Just a Little Love Song" is another winner:—

"Just a little love song rings on the strings of my heart,
Must this little love song always remind me that we're apart?
Rhymes of times so golden haunt me the whole night long;
My love would reach you if I could teach you just a little love song."

This is being sung everywhere, including the Princess's, Glasgow; the Coliseum, Glasgow (Lennie Dene); Royal, Edinburgh (Florence Helm); New, Cardiff (Walton Dale); His Majesty's, Birmingham (Betty Dale); Royalty, Chester (Walter Ray's Co.); Empire Preston (Hannaway Bros.).

"Sing-a-Song of Bonnie Scotland," by Tom Mellor and Harry Gifford, has been taken to the dour bosoms of the North, and what Scotland sings to-day England sings to-morrow.

"Sing a song o' Bonnie Scotland,
Maggie, for the sake of Auld Lang Syne!
Paint me a picture of my Hielan' hame,
Where I used to roam amang my ain folk yonder.
'Should a body meet a body,'
Love's sweet melody!
Oh! sing a song o' bonnie Scotland,
Maggie, like ma mither used to sing to me."

This is being rendered by scores of well-known artists, including Elsie Lytton, at the Princess's, Glasgow; Vera Pearce, at the Royal, Glasgow; Hannaway Bros., Empire, Preston.

"My Father's Name was Brown" is rapidly striding to the front:—

"Father's name was Brown, father's, father's name was Brown,
And father's, father's, father's name was Brown.
I really can't tell why, no matter how I try,
The name has never changed, although the years keep rolling by.
Mother's name is Brown, 'cos father's name is Brown,
And I'm willing to bet you half-a-crown,
That my father's, father's, great-grandfather's, father's, father's father's name was Brown."

It is being sung by Lorne and Bruce, at the Princess's, Glasgow; Johnnie Osborne, at the Royal, Portsmouth; and many others.

Other songs published by this firm that are "household words" is "Another Tot o' Rum," by Herman Darewski; "Some Sunny Day," "Mary Jane," "The Road That Leads to Loveland," "Beaver," "Our House Is Open After Hours," "All She'd Say," "Kicky Koo," "That Don't Matter," "Long Stocking," "I Wonder If The Goblins Know," "Tuck Me To Sleep," "Sing Me An Old-Time Love Song," and "Some Sunny Day."

These are being sung by such stars as Dorothy Craske, Dorothy Ward, Sisters Reeve, Teddy Stream, Madge White, Rene Ralph, Leslie Halton, Athelie Davis, Leslie Barket, Betty and Jean, Nellie Bowman, Harold Wagner, Kitty Kay, Elsie Gregory, Wally Rice, Walton Dale, Billy Seldorn, John Hart, H. R. Clarke, etc.

POLICE MINSTRELS.

The Metropolitan Police Minstrels paid a visit to Streatham Town Hall on Jan. 2, when they gave a very enjoyable entertainment. The ballads, comic songs, dances, sketches, quartettes, and character songs all went with a "snap." The orchestrations and incidental music were well up to Celian Kottaun's standard and that of Henry E. Pether, and the dances did credit to Miss Madge Martin.

Since the conversion of the Victoria Hall and Theatre into a cinema, Kettering's accommodation for concerts, &c., has been anything but adequate; but the Urban Council's recent action in furnishing their public baths with an excellent wood floor and platform has done a good deal towards meeting the urgent need. The building seats 1,200 persons, and has already been booked for several important concerts.

Mr. Plunkett Greene's lecture recital, "How to Sing a Song," drew a large audience to the Pump Room, Bath, last Saturday afternoon.

A MUSICAL CAUSERIE.

BY

HUBERT BATH.

The past year, from a musical point of view, has been a somewhat remarkable one, although it may sound rather trite to say so. It has been remarkable in many senses, inasmuch as it has seen the inauguration, I am convinced (although I do not claim to be a prophet), of a new musical era in this country. There is every indication that the centre of the musical world is rapidly changing. For one thing, our own British public is no longer apathetic towards good music or the bettering of the lighter branch of the art. Indeed, it is becoming, or, rather, has become more discriminating in its tastes, more critical, more observant, and infinitely more intelligent. Not that intelligence is necessarily required to appreciate music. It is feeling and instinct that really matters, and the response of the higher emotions which are usually played upon by music. The most uneducated person can be appealed to by a piece of good music without knowing the why or the wherefore; it simply happens. At concerts there is not so much of that "broadcasting" type of applause which maintained aforetimes. (I write from my own observations.)

Lighter Music.

The year has been remarkable for a higher type of the lighter variety of music, whether it be dance-music or light opera. Such pieces as "The Last Waltz," "The Lady of the Rose," "Lilac-Time," and others would not have been attempted a short time ago. It indicates a close approach to the good old light opera style of a decade or two ago, only infinitely better and more advanced, naturally, to suit the times and the period. The continued long run of "The Beggar's Opera," and the revival of "Polly," all point in the same direction. Also, on the variety stage there has crept in a large number of really good miniature ballets in the modern classic form, either as single or double turns, or as intermediary scenes in revue.

Cautious Agents.

The recent doubtful conditions of business have obviously affected theatrical managers and booking agents, and, naturally, made them unusually shy and cautious about launching forth. But I think that the boom which is coming will ease matters and spur them on to further adventures in a higher and more artistic realm. Some, I admit, do not care; but there is a new school which is rapidly springing up that do and will care and are willing to take risks. Fortunately, the chances now are all in favour of such a movement. Let the new school observe and grasp them. All the necessary talent is at hand, ready, willing, and waiting, and, alas! wanting too in many cases. If the opportunities are not taken now I fear the talent to hand will be missed and will depart from our shores, and we shall be inundated once again with that foreign element which a certain type of agent has been only too eager to cultivate for the simple reason that it is cheap although frequently nasty. Not, by any means, because it is foreign, but because it happens to be more easily amenable to financial handling, and only too glad to have the opportunity of acquiring a British reputation.

Cheerless Christmas.

I hear that Christmas at the theatres has not been so successful as usual in the way of bookings. There seems to have been either a lack of the "ready," or it has gone elsewhere. But I think that the type of play required nowadays for the festive season is changing. The younger generation wants something more beefy and less trite than the old-fashioned children's plays and pantomime.

"Polly."

From all accounts the production of Mr. Clifford Bax's and Mr. Frederic Austin's version of Gay's "Polly" appears to have been successful. It has discovered a new artist for the stage drafted from the concert platform in the person of Miss Lilian Davies. The bowdlerising of the book and the arrangement of the music appears to have been freely treated. Macheath is restored to Polly at the end instead of his execution being carried out as in the original. The excuse that the mating of Polly to an Indian Chief might be offensive to a modern audience seems to me to be rather ridiculous and a feeble way out of acquiring a happy ending. After all the character of the Indian Prince is not that of an out-and-out "nigger." He is in every sense a noble fellow according to Gay's drawing. Out of the seventy-one tunes given in the original book I understand that Mr. Austin has welded and used some fifty of them. They are derived from all sources, English, Scotch, French, and Italian, and I suppose were more or less popular at that particular period. Suitable composers were obviously scarce at the time. What a comparison with our own times! And yet we have the example at the moment of "Lilac-Time," which is based frankly on Schubert's best-known melodies. That, perhaps, is far better than the example of a number in a recent well-known musical play in which the "composer" took the whole of the middle portion of the Chopin D flat waltz and twisted it into common time without any rhyme or reason or dramatic and allusionary excuse.

Sound and Smell.

Apropos my remark in these columns a short time back of the artistic development of the sense of smell in connection with music, I note that the worthy critic of the "Sunday Times" has enlarged upon it, and quotes a certain authority who discovered that some music "stinks"! I have not the slightest doubt myself about it. But won't it be funny when we come to listen to music and admit that this or that piece smells nice or nasty? When we arrive at the hyper-sensitive condition that we have to admit that that waltz smells like oranges, that fox-trot like bananas, that nocturne like violets, or that serenade like a cowshed at dawn? (There are unlimited possibilities!)

Red Flag.

At last I have been able to trace the origin of the tune "The Red Flag," which has been long annexed by the Communists as their "National" (or, rather, "International") hymn. According to "Musicus," in the "Pall Mall," it is the German song "Der Tannebaum." Why or wherefore goodness only knows.

National Music.

And as regards so-called "National" music and a "National" school of music, I really think that a keener study in our present schools of music of our folk-lore might be of great advantage to the rising musical generation. I do not by any means advocate the slavish "mucking about" with some of these tunes and dishing them up in varied forms. What I mean is that the spirit of these tunes should be assimilated, and, indeed, at first, copied. Their origin was spontaneous and naturally inspired by either surroundings or events. They were not carefully thought out or the result of studied rules. But, curiously enough, they conform to rule by that great instinct and intuition which real nature always supplies. The primary rule in all things, whether it be a poem, a story, a play, drama or comedy, a sonata, fox-trot or waltz, is, that, like the circle, you come back to where you started from, thus completing what you have to say, sing, or portray. There may be other forms, but this is the perfect one: the natural, and being natural, the artistic way of expressing an idea. The majority of our folk-songs are the essence of this idea, and, apart from their peculiar melodic twist, are worth studying from that aspect alone. I consider that a careful study of them by our youngsters would result in reviving a real national spirit in music and strengthen our British musical fabric.

CONCERT ARTISTS.

Pleasant "Sunday at Home."

The C.A.A. were fortunate in the presence of Sir William Bull, Bart., as chairman of their seventh "At Home," held at the St. George's Hall, on Sunday. Needless to say, this popular baronet made an eloquent appeal for the Benevolent Fund. No one could resist such a powerful plea for help, and everybody contributed to the collection with an open heart, Sir William receiving musical honours of a genuinely spontaneous nature.

Of course, the programme, arranged by Miss Winifred Mansfield and Mr. Harry Crozleigh, contained several parliamentary references, at which no one laughed more heartily than Sir William himself. Mr. Woodhouse Pitman, for instance, drew at least one political cartoon, and Mr. Cecil Harrington included a parliamentary skit in his work at the piano. The last-named was not the only new member to make good, by any means. Mr. Bert Brereton, for instance, a new baritone of the artistic rather than robust order, did very well, and was encored, whilst Miss Mavis Shellshear, another new-comer, proved a very refined singer at the harp. Included in the programme were also such favourites as Mr. Arthur Melrose, the popular siffleur, who can conduct a conversation quite easily by whistling; Miss Joan Meredith, with several violin soli; Miss Vera Siddons, a vivacious soprano, who gained a well-deserved encore; Miss Gladys Henman, who sang the "Waltz Song" from "Tom Jones"; Mr. Will Deller, "the cockney millionaire," and Mr. Dick Dudley, that competent elocutionist. All the C.A.A. ites were keenly interested in Mr. Dudley's first item, for it was a neat little musical monologue, "I Don't Mind," written and composed by those popular members, Mr. William Wallace and Mr. Rex Burchell.

After the interval another crowd of favourites appeared, including Miss Winifred Allan, Miss Florence Haywood, Miss Mabel Greatwood, Mr. Frank Walker, Mr. Ashmoor Burch, all good vocalists; Miss Lilian Lord and Mr. Edward Bennett, in vocal duets; Miss Rose Smith Rose, Miss Bertha Wilmott and Miss Winifred Mansfield, clever lady entertainers; and last, but not least, Miss Gladys Voile and Mr. Rex Burchell, in their popular humorous items.

It is gratifying to learn that the C.A.A. All-star Matinée, held at the Palladium a few Sundays ago, realised the sum of more than £300, a very useful augmentation to the Society's Benevolent Fund.

The annual dinner of the Concert Artists' Association will be held at the Hotel Cecil on Sunday.

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TO MUSICAL DIRECTORS.

The London County Council invites applications for the position of MUSICAL ADVISER in connection with the provision of band performances, concerts, and dances at parks and open spaces. The appointment will be held for a period not exceeding one year, subject to an agreement which may be renewed from year to year, at the option of the Council. During the band season (May to September) the person appointed must give his whole time to the duties of the office, which comprise testing and reporting upon the efficiency of bands and concert parties, as well as attending and generally supervising performances daily. The salary will be at the rate of £200 a year, based upon present conditions.

Applications must be made on forms, which may be obtained at the County Hall, or by sending a stamped addressed envelope to the Clerk of the Council, The County Hall, Westminster Bridge, S.E.1, by whom all applications must be received not later than 4 p.m. on Monday, Jan. 22, 1923. Canvassing disqualifies.

JAMES BIRD,
Clerk of the London County Council.

Corporation of Scarborough.

ARRANGEMENTS ARE NOW BEING MADE FOR THE COMING SEASON FOR
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All communications to—
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To Concert Parties and Others.

The Council are prepared to receive Tenders for the use of the Bandstand on the Links on week days throughout the coming Season from Easter to September 30th, 1923, for providing concerts or other amusements therefrom.

Tenders, sealed and endorsed "Tender for Bandstand," to be sent to me not later than Saturday, the 3rd day of February, 1923.

The Council do not bind themselves to accept the highest or any Tender.

ARTHUR BARKER,
Clerk to the Council.

COUNCIL OFFICES,
WHITLEY BAY.
8th January, 1923.

CONCERT PARTIES ON TOUR.

A LA MODE.—Jan. 8, Futurist, Blackpool.
AUTO-SUJ-JESTERS.—Jan. 8, Pavilion, Wolverton; 15, Futurist, Blackpool.
CONCORD.—Jan. 8, Wellingboro'.
FASCINATORS.—Jan. 8, R. Kinema, Cleethorpes.
GROSVENORS, THE.—Jan. 8, Palace, Reading.
JAZZ MADCAPS.—Jan. 8, Pal., Norton-Malton.
LEADSWINGERS, THE.—Jan. 8, Palace, Whitstable.
MERRIONS.—Jan. 8, Chester.
NAP.—Jan. 8, Pal., Atherstone.
NEW CADETS.—Jan. 8, Lyric, Hull.
NOVELTY.—Jan. 8, South Parade Pier, Southsea.
OPTIMISTS, THE.—Jan. 8, Doncaster; 15, Burton.
ORANGE CLUB.—Jan. 8, Cinema, Frodsham.
PATCHES.—Jan. 8, Empire, Wolverton.
PEACHES.—Jan. 8, W.H., Old Shildon.
PLAYMAKERS.—Jan. 8, Jesmond Pav., Newcastle.
POPPIES, THE.—Jan. 8, Bulford.
PRO RATAS.—Jan. 8, Gem., Hexham.
QUAINTESQUES.—Jan. 8, Co.-op., Bingley.
QUIXOTES, THE.—Jan. 15, W.H., Old Shildon.
ROGUES, THE.—Jan. 8, Queen's, Berwick.
ROVERS, THE.—Jan. 8, Anglesey Pal., Burton.
ROYAL ARCADIANS, THE.—Jan. 8, H.M., Barrow; 15, Town Hall, Sale.
SEVEN NOBODIES.—Jan. 8, T.H., Sale.
SOCIETY SIX.—Jan. 8, Barton-on-Humber.
SUMMITS, THE.—Jan. 8, W.G., Waterloo; 15, H.M., Barrow-in-Furness.
VARIETY.—Jan. 15, Selby.
WELSH FOLLIES.—Jan. 8, Vaudeville Pav., Frome.
ZEAL.—Jan. 8, Rothwell Hall, Gosforth.

NEW DANCES AND SONGS.

"Minty-Star," by F. Eustice, one of the new fox-trots published by Dolart & Co., has a tuneful fascination of its own, and is an excellent inducement to dance. "Azrak," another fox-trot, by C. A. Horn, which gets its inspiration from the desert, is fiercely impetuous in character, and should be effective in performance. J. R. Orme-Webb's one-step, "Midnight Blossoms," is light and gay, and the rhythm is well marked. Words are fitted to the haunting refrain of P. F. Egan's "Big Moon" valse. "Love Me," a valse by May Flower, goes with a good swing.

While dance-composers do their best to brighten the dull days for us, the song-writers cheer us up with anticipations of spring. "Won't You Come to Arcadee?" is a song by G. Hubi-Newcombe, and an invitation most of us would like to accept, seeing that in Arcadee "it's always summer weather." There is only one condition of entry: you must have a passport issued by Cupid. This is a pretty, tripping, tender little love song for a light soprano.

"Come Where the Water-lilies Grow," "A Dream of the Silver Sea" (both by Frances Florances Wildish and Stanley Sinclair), and "My Little Persian Slave," by J. Watson and F. Carl Browne, are all songs of sentiment. The refrain is an attraction in each case.

Norman Barnes' "Back to Old Madeira" is an example of the ragtime "old-home-and-mother" song that seems perennially popular.

HOLBROOKE AS VALSE COMPOSER.

Joseph Holbrooke's valse should have a success, if only a success of curiosity. The eminent composer's incursion into the realm of dance music seems to have fluttered musical circles. Of course, there is no reason why a "high-brow" musician should not write a valse, and every reason why he should—if he can write a good one. The trick is by no means as easy as it sounds. "Let's Brighten Everything" is as good as scores of others of its kind, and only remarkable as a composition by Joseph Holbrooke in that it is quite simple and unpretentious and without any "modern tendencies" whatever. Messrs. W. Paxton publish it.

NEW AMATEUR ORCHESTRA.

It was a feather in the cap of the new "Amateur Orchestra of London" to be able to perform Dvorák's Fourth Symphony and the Adagio from Mozart's Serenade in E flat, at its first concert in the Central Hall, on Monday night, without calling in professional help in the wood-wind and brass—usually the weakest departments among amateurs. The players in the Mozart, Messrs. R. Darwall, W. L. Graves, J. Ryecroft, C. H. Bond, E. Foreshew, T. H. Symonds, H. Knott, and F. Brennan, came through the test—a stiff one—with more than fair success, and in the symphony lated on, their work was better still. Takes as a whole, the performance, under Mr. Wynn Reeves, the Orchestra's experienced conductor, was very creditable indeed. The playing of the allegro was spirited and decisive, there was a good deal of the right romantic feeling in the adagio, and the final allegro was built up to an imposing climax. The strings' quality is bright, and the general balance is good.

Mr. Wynn Reeves played the violin sole in Max Bruch's Romance in A minor, which the Orchestra's deputy conductor, Mr. Ernest L. Jacobs, directed. Some operatic arias were sung by Mr. Webster Millar with such purity of tone and finish as to cause regret that his voice is not to be heard just now at Covent Garden.

BRITISH NATIONAL OPERA.

THE COVENT GARDEN SEASON.

"THE VALKYRIE."

It should not be impossible to find eight voices of fairly equal robustness and carrying quality. In the British National Opera Company's performance of "The Valkyrie," some of the warrior maids' tones not only fitted very ill with their war-like get-up, but worse still, hardly sounded through the orchestra. As for the words—so important here as all are agreed who know the opera—Wagner might not have written any. The scene lost a great deal of its effect. But apart from it, the performance was very satisfying. Each of the principals had the right type of voice for the part and the right conception of character. Miss Austral's Brunnhilde might have been drawn on a more heroic scale in the second act. In the last she made great effect, both with her singing and her acting. Miss Thornton was an impressive Fricka, and Mr. Allin one of the most striking Hundings we remember. Mr. Parker, powerful all through as Wotan, always seemed able to call upon a reserve of strength and passion at the crucial moment. There was glorious singing from Miss Miranda and Mr. Hyde, the Sieglinde and the Siegmund.

"SERAGLIO."

The producers of "The Seraglio," at Covent Garden in 1827, besides altering the book, cut most of Mozart's music out and put in popular English melodies and airs from other operas, so that the purists in Friday's audience who were shocked at the gagging had really no ground to stand upon. Some of the gags—there was one about Epstein—caused a good deal of laughter. But the performance on the whole had neither the sparkle nor the finish of those memorable performances, under Sir Thomas Beecham, five or six years back. Mr. Radford's Osmin, a fine piece of singing and a great piece of comedy acting, is as good as ever it was, and Mr. Hyde, who appeared then as Pedrillo, sings Belmonte's music smoothly and with beautiful tone. Miss Johnson's voice is so pleasing in the florid passages that it is all the more to be regretted that she forces the music out of it in cantabile phrases. Miss Lillian Stanford's Blonda and Mr. Ellis's Pedrillo were too much in the style of musical comedy—a good style enough in its way and place, but out of the picture in "grand" opera. The orchestra's playing was delightful under Mr. Eugene Goossens.

"LA BOHEME."

Miss Maggie Teyte's Mimi, in Saturday night's "La Bohème," stood out for the ease and finish of her singing and the delicate art of her acting. Miss Blyth's Musetta, though rather crude as yet, was full of robust life, and so made an effective foil. There was plenty of the real spirit in the Garret and Latin Quarter scenes, played by Mr. Davies (Rodolfo), Mr. Michael (Marcello), Mr. Langley (Schaunard), and Mr. Anderson (Colline). Mr. Michael is at his best as Marcello. He sang remarkably well. The very large audience was visibly affected by the pathos of Mimi's death scene, one of the most effectively contrived in all opera. It never fails, even when obviously under-rehearsed, as on Saturday. Much of the success of the performance was due to Mr. Aylmer Buesst's firm conducting.

"THE MAGIC FLUTE."

Mr. Oliver Bernard's "method of elimination" is successful in the new settings for "The Magic Flute." An opera that could not be adequately staged with the aid of even the fullest resources is as well fitted out with these sketchy mountings as with any others. The ordeals of fire, water, and ice never have been convincingly represented, and never will be. As usual, people all over the house on Friday night were asking what on earth the red smoke and the revolving rain-sheet seen through the doorway meant. And there was none to tell them. Why do not the directors print a short account of the operas in their programmes? The synopsis in the Beecham days helped to convert numbers into opera-goers. It is encouraging to see what a large proportion of the company are adequate Mozart singers. Miss Fischer, the Pamina, and Mr. Tudor Davies, the Tamino, shape well in this respect. Miss Gertrude Johnson (Queen of the Night) was more successful in the second solo. There was an engaging Papagena (Miss Isabel Rhys-Parker), and Mr. Raymond Ellis (Papageno) and Mr. Sydney Russell (Monostatos) caused as much laughter as the comedians in a revue. One memory remains—Mr. Norman Allin's magnificent singing as Sarastro. Mr. Percy Pitt conducted with great discretion.

"IL TROVATORE."

Produced in 1853, and to-day drawing one of the biggest houses of the week. Such is the record of "Il Trovatore—beating "Charley's Aunt" by many a year. Probably not one in a hundred of those who never miss a performance of Verdi's opera knows all the ins and outs of the under-plot—another tortuous affair. But the main story, clearly told, of the eternal triangle with sanguinary developments is the story that never fails to grip, in or out of opera.

Miss Miranda, Mr. Boland, and Miss Thornton met on Saturday night, as many times before, as Leonora, Manrico, and Azucena, sang and acted with as much zest as though their rôles were new, and unfailingly brought off each big effect. Miss Miranda's mezza-voce singing was most beautiful: she played on her voice as the flautist in the orchestra on his instrument.

"TANNHAUSER."

Though the ideal "Tannhäuser" seems as far off as ever, the performance under notice came as near perfection as anyone has the right to expect in at least one thing—the singing of the ensemble at the end of the Hall of Song scene. It was excellent: for balance, movement, tone-quality, expression; for the way in which the parts stood out against the solid background and yet were woven in with it. For the rest, the performance had its ups and downs. On the highest level was Mr. Walter Hyde's singing in the name-part—so rich-toned and full-throated; above all, so secure and controlled. One hardly knows how to be grateful enough to Mr. Hyde for never causing the listener the slightest anxiety, on even the highest notes. In his acting he showed clearly the vacillating, shallow character of the man. Miss Beatrice Miranda, a distinguished Elizabeth, sang beautifully, but the Prayer was too slow. Mr. Aylmer Buesst, who conducted, adopted slower tempi than we have been used to of late years, and once or twice it seemed as though we were back again in the old days of tedious Wagner performances. Mr. Robert Parker, too, was very deliberate, especially in "Star of Eve," but there was little fault to find on the score of feeling and expression. The young, smiling, and charming Venus—Miss Juliette Autran—has the voice for the part. There was a fine Landgrave in Mr. William Anderson.

"FAUST."

In "Faust," Miss Sarah Fischer, the new Marguerite, had an alert and independent air about her rather at odds with the opera's tradition. But there was no doubting her capabilities as a singer, and her voice has the softness and sweetness that the impersonation seemed to be lacking in. The Faust, Mr. Tudor Davies, has never sung so freely or with such ringing quality in his high tones. It was good to see Mr. Herbert Langley back again. His Valentine is a picturesque and dramatic figure. What can be said of Mr. Robert Radford's Mephistopheles that has not been said over and over again? Only that it is better than ever. It was a capable cast altogether, with Miss Edith Clegg, delightful as Martha, Miss May Blyth as the attractive Siebel, and Mr. Philip Bertram as the Wagner. Evidently Mr. George King has been overhauling the stage business. There was a welcome note of freshness about the performance, particularly in the Kermesse and other big scenes; and the dances were charming. Mr. Julius Harrison, who conducted, managed the ensembles with authority.

"SAMSON AND DELILAH."

Dramatically a dull opera—someone once called it an "oratorio in costume"—"Samson and Delilah" is at least a gorgeous feast of colour, as staged at Covent Garden, and of melody. Saint-Saëns' sensuous music might have been written for Miss Edna Thornton; it suits her glowing tones so well. Of all our operatic tenors none makes a better Samson, physically and vocally, than Mr. Frederic Blamey. They made the utmost dramatic effect with the Temptation scene, which quite "brought down the house." Mr. Robert Parker, besides singing finely, manages to make the High Priest an interesting character part. Others in a good cast on Monday were Mr. Allin, as the Aged Hebrew, and Mr. Collier as Abimelech. The conducting was in the safe hands of Mr. Pitt.

"CAVALLERIA."

Another effort to sunder those clinging, sanguinary operatic twins, "Cavalleria Rusticana" and "Pagliacci," by partnering one of them with "Phœbus and Pan," has been frustrated by the regretted indisposition of Mr. Mullings. However, Tuesday's audience took down the mixture as before, of Mascagni and Leoncavallo, not merely with good grace, but with relish. The "Pagliacci," conducted by Mr. Harrison, was the better performance. Miss Miranda, Mr. Boland, and Mr. Parker, a well-tried trio, in the chief parts, as Nedda, Canio, and Tonio, played each dramatic situation for as much as it was worth, and made the most of their big songs. The chorus, too, had got into their stride. Their disregard of the beat had given Mr. Buesst anxious moments earlier in the evening in "Cavalleria." Miss Autrani acter with feeling as Santuzza. Mr. Blamey made Turriddu the perfect village buck and heart-breaker. There was plenty of force in Mr. Langley's Alfio.

"MADAM BUTTERFLY."

Puccini asked for a miracle when he wrote "Madam Butterfly"—a soprano "almost transparently fragile and slender," with a big dramatic voice to sustain his tremendous phrases and sing through his orchestral climaxes. She has never been found. Miss Maggie Teyte is a Butterfly to satisfy the eye completely. And she can act. She held the house at Covent Garden with the intensity and variety of emotion she showed in the last scene. Her singing, within the limits of her power, was very pleasing. She does a great deal by means of subtlety of intonation with a voice not naturally capable of a wide range of colour. The whole performance was a monument of artistry. Miss Teyte well deserved her triumph at its close. Mr. Tudor Davies sang well as Pinkerton. Mr. Andrew Shanks was the excellent Sharpless, and Miss Clegg the patient Suzuki. Mr. Sterna made a good Goro. Mr. Julius Harrison conducted brilliantly.

SONGS AND SINGERS.

Francis and Day's.

Talbot O'Farrell is at the Alhambra scoring with that delightful ballad, "Dear Little Town in the Ould County Down," and is likewise heard in other new numbers, the titles of which are "Don Juan" and "When the Leaves Come Tumbling Down."

Dick Henderson, the Will Atkins of the Lyceum "Robinson Crusoe," is singing with great success "Wherever You Are," the John P. Long number first made famous by him at the variety theatres.

That delightful artist Olive Fox, Fred W. Warden's principal boy at Belfast, is, as with "Peggy O'Neil," now making a big hit with "Yoo-Hoo."

"Mississippi Honeymoon," which is in a number of leading annuals, continues to be a source of delight to Geo. H. Elliott's admirers. He is this week singing it at the Alhambra, Bradford.

"Why Should I Cry Over You?" sung as a duet by Eugene Fields and Dan Young (Mrs. Crusoe and Billy Crusoe), has proved a prominent item in T. Cumming's annual, notably at the King's, Greenock.

At the Barnsley Alhambra recently capacity houses cheered themselves hoarse over the singing by Madge Allan, in Harry Russell's "Goody Two-Shoes," of "On the Road to Anywhere," "Our Little Garden Subbub," sung by the Bros. Sanger, also scoring.

At the Royal, Nottingham, Renée Hamilton is singing "Yoo-Hoo" to an accompaniment of much-deserved applause in "Cinderella." A like result attends the singing of the same song by Maud Hughes in pantomime at the Grand, Plymouth.

"You'll Hear Me Calling 'Yoo-Hoo!'" is Daisy Bartholomew's big hit in Fred Clements' "Cinderella" at the Lyceum, Newport (Mon.), "Dapper Dan" also figuring largely in the show, as well as "Peggy O'Neil," both sung by Jack Clements.

Elma Leslie, principal boy in "Cinderella" at the Royal, Bristol, is continuing the success achieved by her with "Yoo-Hoo."

At the Bristol Empire "Peggy O'Neil," "Julius," "Our Little Garden Subbub," and "Dapper Dan" are huge hits in "The Babes," in which Nellie Gallafent and Fred Walmsley are appearing with enormous success.

Mabel Lait is continuing to charm all hearts at the Royal, Hanley, as Dick Whittington, her singing of "If Winter Comes (Springtime Will Soon Be Here)" evoking great applause.

Lawrence Wright Music Co.

Further reports are to hand of the success of Lawrence Wright numbers in pantomime, and in numerous cases artists who find that they have not done as well as they should with their numbers, are sending post haste for "Caravan," "Oh, Star of Eve," "What Happens After the Ball?" "I Want My Mammy," "Who's the Girl?" and "Golden Dreambcat."

Mr. R. W. Watt, musical director for Mr. John Hart at the Grand Theatre, Leeds, has written for "Caravan," which he is putting into the show immediately. Other big hits with them are "Sally" and "Are You Working?"

Mr. Walter Martin, musical director for Mr. Herbert Wellesley's "Jack and Jill" at the Palace Theatre, Walthamstow, reports great success with "Oh, Star of Eve," "Golden Dreamboat," "Are You Working?" and "The Midnight Choo-Choo."

Mr. Wally Black, producer at the Queen's Theatre, Dublin, pantomime, states that the outstanding hit in their show is "Caravan."

Fay Black, playing title-rôle in "Dick Whittington," at the Theatre Royal, Bognor, writes as follows:—"I am happy to state that 'Oh, Star of Eve,' 'Sally,' 'Golden Dreamboat,' and 'I've Lost the Best Pal I Had,' are going enormously in the show." Miss Dorita Belmont, principal girl in the same show, gains terrific applause for "Caravan," and also does "Golden Dreamboat," as a duet with Miss Black.

Mr. Whale, wiring from the Opera House, Dublin, reports that "Oh, Star of Eve," and "Hello! Old What's-a-Name," went terrifically at the production.

Another enthusiastic wire is to hand from Elton and Kaye, who are playing at the Opera House, Coventry. It is also regarding "Oh, Star of Eve," which has "got there" in no uncertain manner.

Gladys Watson, who is charming audiences in pantomime at the Grand Theatre, Hull, writes to say that her biggest success in the show is "Who's the Girl?"

Excellent reports are to hand of Carlton Fredericks' pantomime at the Opera House, Torquay. He has a big list of Lawrence Wright numbers, amongst the outstanding hits being "Rainbow", and "Sally," sung by Miss Della Fredericks; "Waiting and Watching," and "Golden Dreamboat," sung by Miss Faye Bond. Mr. Fredericks sings the big comedy dame number, "My Old Man's a Dustman."

Miss Anna Kemp, playing principal boy in Harry Lee's "Puss in Boots" at the Olympia Theatre, Glasgow, has found two further big winners in "What Happens After the Ball?" and "When You Came My Way," and writes to say that she is doing enormously with both of them.

FOR NOTES on FELDMAN NUMBERS
See page 32.

WIGMORE HALL.

The Christmas festivities having reached Twelfth Night, the usual round of concerts and recitals resume their place in social artistic life. The recital given by Miss Stella Wootton on Monday last attracted a most enthusiastic house.

Miss Wootton is the possessor of a pleasing soprano voice, but is rather immature. Her repertoire was selected from Caccini, Gluck, Debussy, Hüe, Quilter, and others, and she may well find a place in the concert world.

Mr. Maurice Cole added distinctly to his reputation as solo pianist, and Mr. Harold Craxton was an altogether admirable accompanist at the Steinway. Concert-Director Philip Ashbrook arranged this popularly successful song recital.

Mr. Archie S. Trotter (general manager of the Lawrence Wright Music Co.) is due to arrive on Saturday at Southampton by s.s "Majestic," from a strenuous campaign in America, where he has successfully negotiated contracts for the Lawrence Wright house to exclusively represent several of the most important New York publishers. This will enable Lawrence Wright to issue many of America's biggest hits immediately. In a cable just to hand he reports a tremendous vogue for "Caravan," which is being played and sung at every music hall, cabaret, and dance hall on Broadway. He is accompanied by Mr. Jos. Geo. Gilbert, the song-writer, who will get busy on the professional side of the Lawrence Wright Company on his return.

Punch and Judy Ball.

A fancy dress ball under this attractive title will take place at the Savoy Hotel on Thursday, Feb. 1, for the British Drama League.

The Committee, under the presidency of Lord Howard de Walden, includes Miss Lena Ashwell, Mr. H. Granville-Barker, Lady Dorothy and Mr. Rupert d'Oyly Carte, Miss Flora Le Breton, Sir John and Lady Martin Harvey, Miss Violet Vanbrugh, Miss Marie Löhr, Mr. and Mrs. Godfrey Tearle.

Many valuable prizes will be given for the best fancy dresses, including special prizes to the best representatives of Punch and Judy throughout the centuries. Further particulars and tickets can be obtained from Miss Margaret Chute, Organiser, at the British Drama League, 10, King-street, Covent-garden, W.C.2.

Leo, Jan and Mischel Cherniavsky, who have been away from England for ten years on a world tour, make their reappearance at the Wigmore Hall on Jan. —, and will give further recitals on Feb. 17, March 6, and April 14.

The children of the unemployed were entertained to a Christmas treat by the Perth Rotary Club, and by the courtesy of Mr. James Currie, of the Alhambra Theatre, and Mr. Alfred C. Brocklebank, the members of "Behind the Scenes" company gave their services, and provided a portion of the programme presented at the City Hall, Perth.

Councillor "Jimmy" Glover took his seat on the Hastings Town Council at their monthly meeting on Friday.

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FROCKS AND FANCIES.

The Lure of the Hat—and a New Hair Band—At Murray's Again—The Ornaments' Power—A Note from Paris—Skating and Clothes—When You Go a' Saling!

A spring hat in time saves nine—or even more fits of depression than that; but, alas! it is a fact that no hat is really beautiful ten times in succession—at least, not to the average woman. However, hats are cheap this month, and pretty, and even the sales hat will be up-to-date for a few weeks. This is just as well, since we have so many of those days that make you go and look in sheltered hedges for the first violet, if you live in the country, or buy a new hat if you live in a town.

A Mannequin Looks at Mannequins.

When I went to see the Balagantchik and Philip Moss's fashion parade at Murray's again last week—the Russians for my own sake and the fashions for yours!—I was amused to find Margot, London's most beautiful and distinguished mannequin, watching the others with a critical eye. I fell in love with her original cut-steel band—at least, that is what it looked like—which was twisted round her head and then had a long end which fell to her shoulder with a pendant finish. This was in addition to swinging platinum earrings.

Hints for All of Us.

I think the gown I liked best was one of the new autumn leaf reds in chiffon velvet, slightly threaded with metal, which had two half moons of the new trimming let in rather low on the skirt, which looked as if the gown had been frosted. There was another inset of this behind at the waist. Violet Bird showed a most attractive frock of steel grey mattelasse issue, with one long grey chiffon sleeve and a panel train of chiffon on the other side, which the mannequin managed very deftly as a wrap as well. The silver girdle was set very low.

Ornaments.

Oh, the loveliness of the ornaments on José Collins' new frocks in "The Last Waltz." The dresses are lovely without them, it is true, but when these are added at the hip, they get a distinction that does make all the difference. Imagine,. for instance, a plaque of silver tissue with every kind of stone upon it—great rubies, amethysts, sapphires and diamonds—and round it twisted tongues of silved and red and green tissues to carry out the colouring of the centre. This is worn on a dull green crêpe marocain lined with woven silver and green tissue and embroidered with metallic threads of gold set around with bugles threaded with gold. Then there is a coral pink frock embroidered with pink coral encircled with pearls, which has a wonderful petal ornament of rose and coral pink, with trails of leaves falling from it.

A Starfish Design.

A new white gown with a silver fish net tunic studded with good paste diamonds, which at the low waist turns into half a dozen narrow panels, is lovely. The white marocain has a starfish design all over it in diamonds, which are put on separately by a new French process; it seemed almost a pity to hide it by the tunic.

A Hint.

The frocks have all been made by Racine and Bordeaux, of Dover Street, and to Madame Racine I am indebted for the hint that in Paris the women who count are leaving the front of their hair free and setting wreaths of leaves or flowers or bands of jewels at the back, to finish just over the ear. With her green frock José Collins is wearing a wreath in this way.

For Skating.

With a promise of a new ice rink and the revival of interest in roller skating—the Baroness d'Erlanger presented the prizes at the Holland Park Skating Rink's carnival last night, and Lady Lavery has been skating there lately at the Sunday Skating Club—I was interested to hear an expert declare that the right costume for this is a pleated skirt a little less than ankle deep, a knitted silk jumper with turn-down collar and elbow sleeves, and a pull-on hat. So now you know.

Hats.

To return to hats. In Paris there is nothing to oust the tricorne—for which, let's return thanks to the Goddess of Beauty, since they suit practically every style of loveliness and give the plain woman an allure no other hat ever achieves! They are now being trimmed along the brim with the galon our mothers used for furniture and cushions, or with tiny loops of ribbon, and for the most part are made of dull crêpe of charmeuse. Lanvin, however, is making huge Breton sailor hats of charmeuse or hatter's plush, with one cockade of looped ribbon in white, with long black ends falling from its centre down to the hips.

For the Plump.

We cannot all be thin—and after all, thin people are seldom those with a happy disposition, mes amies!—so it is comforting to find that even the people who arrange sales have those of "generous proportions" in mind to-day. One of the bargains that can be sent by post from Marshall & Snelgrove's, of Oxford-street, is an evening frock in black and other colours made of a good quality brocade which has, as one of its recommendations, that it is cut on generous lines, and suits full figures, since it has a cross-over bodice and a long panel from shoulder to hem. This is of crêpe beaute, while the gown itself is made of a good quality brocade. It is only £5 18s. 6d. too!

More Bargains.

Two other bargains I struck there this week were silk taffetas petticoats, also made for full figures, with a crystal kilting. (They were made in black and many shot colours, and were only 13s. 9d.), and some practical tea frocks in soft rich satin with large hanging sleeves in georgette to tone. These had self coloured sashes and trails of flowers to finish them, and were in various colours and black, and were reduced from 98s. 6d. to 78s. 6d. There are also Italian silk vests here at 9s. 6d.

For the Handy Woman.

If you happen to be one of those lucky people who can make their own frocks, and you live near London, you should go and look at the lovely hand block-printed georgette and the satin de chine and mousselines at 6s. 11d. They are well worth consideration, while round the corner, in Wigmore-street, Debenham and Freebody are selling off £40,000 worth of rich silks and brocades, velvets and crêpe de Chines. Here the remnant days are Friday and Saturday, while at Marshall and Snelgroves they are on Thursdays.

Capes—and Coatees.

The new coatees have mostly a cape effect at the back, so I was rather surprised to find at Debenham and Freebody's some smart bridge coatees with the cape effect in rich velvet, lined with chiffon, which are only 79s. 6d. Very effective these for house wear!

Tea Frocks.

Every style of rest-gown and tea frock seem to be included in this sale at all sorts of prices, and I fell in love with a sleeveless affair in ninon broché on black—there were also some in pale shades. They were finished at the waist with silken flowers, and were 89s. 6d. Then there were others with lace-edged trains and gold lace coatees over satin beauté at 10½ guineas, which were reduced from 18 and 28 guineas.

The Lure of Lingerie.

As Debenham's sale only began this week they have a wonderful stock of the lovely lingeries for which they are famous. Their lace wool Princess petti in a new shape, with long bodice, coming to a point, and skirt slightly gathered on the hips, at 29s. 6d., in very nearly every colour under the sun, attracted me, and there were vests to match, with Shetland tops and borders, for 12s. 9d., and knickers for 15s. 9d. The new cami-knicker, with long-waisted lace bodice and knife-pleated crêpe de Chine skirt, at 27s. 6d., was another bargain, and these in silk georgette were two shillings dearer—and a little more serviceable perhaps. Long-waisted nighties with wide bretelles of lace tied at the waist with satin ribbon, and having the picot-edged hem, all made of pure silk georgette, were tempting at 59s. 6d.

For Travelling.

Do you know the comfort of a leather coat, either tweed or fur-lined, and with fur collars, and, in some cases, hems? Long ones and shortish ones are being sold at Debenham and Freebody's for 25 guineas—but the most exciting offer is the velour coat with the new cape sleeve lined with silk at 6½ guineas—this is just a specimen of the way travelling wraps are being sold off.

For Your Den.

Curious, isn't it, how the less we write the more ornamental we make our writing-tables? There are simply no limits to the fancies in which you can indulge. You may go in for imitation old Chelsea inkstands with blotters of a cretonne that nearly matches it, or you may adorn it with scarlet patent leather with brass paper weights and scarlet quills, while the newest sealing wax set has the most adorable little gold and red enamel candlestick in which to set the scarlet candle. Your notepaper in that case must be of pale grey with just a thread of scarlet at the edge.

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"DICK WHITTINGTON"

At Edmonton Empire.

"Dick Whittington and His Cat," the Christmas holiday attraction at the Edmonton Empire, was well presented by Wayne and Kirby, the production being full of novelties. Divided into two parts, there were twelve scenes, all good, but one or two particularly so, and including Old Cheapside, Fitzwarren's Stores, Highgate Hill, the Palace of Morocco and the Grand Palace.

Miss Louie Beckman as Dick Whittington proved a very capable exponent of that part, and was evidently quite capable of dealing with any other aspirants to the hand of Alice, a character very pleasingly sustained by Miss Rita Varr. Alderman Fitzwarren had, in this version of the story of Whittington, developed into a "universal provider," but in any case Teddy Hart, who represented the civic dignitary, made the part quite a busy one, and much amused his audiences with a ditty, "What's the Good of Singing a Song?"

Woodhouse and Wells, who appeared respectively as Captain Barnacle and Bill, captain's mate, were legitimately funny, and created roars of laughter. Miss Dolly Delp as Tommy and Miss Queenie James as Polly were also among the laughter-makers, as was Fred Hastings as Betsy, Fitzwarren's cook, who put in some very quaint business. Alfred Baker was quite a dignified Emperor of Morocco, and Miss Zena Carol was admired as the Princess, the Emperor's daughter. Louis Victor, a capital Idle Jack, contributed several songs, including "Keep on Smiling." Miss Peggy O'Hare was a charming Fairy of the Chimes, and Zenora did excellently as Mouser, Whittington's cat.

Specialities were introduced by the Welsh Ladies and Kirby's clever Flying Ballet.

"LITTLE RED RIDING HOOD" AT NORWICH.

Norwich gave a hearty welcome to Messrs. G. E. Williams and Charles Beauland's presentation of "Little Red Riding Hood." There was enough of the old familiar story to make it a joy to youngsters, and a daintier Little Red Riding Hood has seldom trodden the Norwich boards than Miss Edna Ruffelle. A clever little actress with a winning manner, a skilful dancer, and a voice which took her very creditably through a number of songs, including "Don't Leave Me, Dear Old Mammy" and "My Sweet Little Alice Blue Gown." Vocally, no one did better than F. Melville Birley, as the King of the Wolves, and in "The Wolf," his fine voice was heard to advantage. Histrionically, too, his Wolf was a capital piece of work. The scene in the cottage was well enacted, Harvey White sharing the honours with some quite good "Grandmother" business. Harvey White also had other opportunities in the village and school scenes, and made the most of them. Richer fields of merriment were successfully explored by Chas. Beauland as Sammy Simple, and Fred Denby and Ernest Dent as two loafers. The latter scored with "Are You Working?" and "What Happens After the Ball?" Sammy's favourite song was "In Our Little Garden Subbub." Peggy May was Queen of the Fairies, and gave a good rendering of "Dream Rose Come Back to My Garden." The belle of the village had an excellent representative in Miss Marlie Caird, and she made a good descent into low comedy to sing "Mine o' Mine." A very handsome Prince Regent was Gertrude Warnick, and she made a hit with "Hiawatha's Melody of Love." Eric Wynter was a sufficiently villainous Baron, and the dog, "Lion," of Charles Terry, made friends with everyone. Dancing of various kinds was skilfully introduced by the O'Shea Sisters and Terry and Georgette Mackey's Eight Real Macks. There is a good chorus, and the pantomime is well staged in ten scenes.

SOME SUBURBAN PANTOMIMES.

"THE BABES IN THE WOOD."

Reginald Ashley and Tom Dale.

There is nothing garish or unduly lavish about "The Babes in the Wood," presented by Messrs. Reg. Ashley and Tom Dale, but it is a very artistic show. The pantomime has eight well-staged scenes, and runs smoothly and joyously from beginning to end.

Laurence Barclay, the Dame, is the outstanding personality. His many make-ups are really wonderful, but perhaps his ballet girl impersonation, during his song "The Pantomime Fairy," is the cleverest of them all. All his numbers, which include "Never Could Play Second Fiddle," are winners, and he is seen to great advantage in his "Do You Remember" duet with the Baron. Miss Winifred Ward makes a charming and dashing Robin Hood. Her songs, all capitally rendered, include "Star of Eve," "Shufflin' Along," and "A Fine Show." Winifred is certainly in the first flight of principal boys.

Mr. Reg. Wentworth is the impecunious, designing, bold, bad Baron, and right well does he play the rôle. His numbers include "I Want Some Money" and "One, Two, Three, Four." Miss Doris Doraine is a dainty Maid Marion, and her songs, "Ch-Charles" and "When Winter Comes," go well. Miss Janet Cooper and Miss Pearl Janis, as the Babes, Mary and Douglas respectively, are well cast, and prove a big hit with their "Goblin" song. Miss Violet Hing is a charming Fairy Queen, and her one song in the wood, "Dream-rose," is given in splendid style.

Mr. Herbert Pearson is extremely good as Lawyer Snark, while Cullen and Carth are a couple of rollicking robbers. Capital work is put in by Kirby's Flying Ballet, who dance admirably with artistic effect. The pantomime is produced by Mr. Fred Farren.

"DICK WHITTINGTON"

At the Kilburn Empire.

"Dick Whittington" set out on his travels on Boxing Day at the Kilburn Empire. He was presented by Reg. Ashley and Tom Bale, the "book" is by Frank Dix, and Fred Farren produces. Dick was played in dashing fashion by Miss Nellie Babbie, who has excellent numbers in "Shufflin' Along" and "Because I Know," and who wears for the last scene a very wonderful costume. Alice, Miss Joyce Neville, is a charmingly pretty little actress, making a great success of the new song "hit," "If Winter Comes." She has a sweet way of singing and dancing, and makes the most of her part—a part that happily is, like the whole story, on good traditional lines.

The dame—Martha, the cook—was played by Harold Wellesly, who gives a tremendously active show and causes shrieks of joy—especially from the children. Two of his numbers are especially clever and amusing, "The Next Best Thing" and "Oh! Star of Eve!"

The Cat was most ably acted by Mr. Will Hallatt, and in the interval climbed along the dress circle and mingled with the audience, to its intense delight.

The two best voices in the show undoubtedly belong to Miss Renée Burnham (Mildred) and Miss Peggy Scott (Colin), who sing beautifully together in "Once in a Blue Moon," which is one of the production's "gems." Others who do good work are Mr. Tom Fox as Idle Jack, Miss Lydia Wright as the Spirit of Chimes, Mr. William Taylor as the Emperor of Morocco, and Mr. Leslie Stanley as Alderman Fitzwarren. Miss Marie Holt gave a dainty dance, and other specialities were those by the Harmonic Quartette, the Farren Eight, and Terry's Juveniles. The scenery is most varied and effective.

"THE BABES IN THE WOOD."

At the Penge Empire.

One can usually be sure of seeing a good pantomime at the Penge Empire, and the management here this year made sure of it by asking Mr. Wallie Rice to present his "Babes in the Wood." Mr. George Bishop, who produced for Mr. Rice, has done his work well, and the result is a magnificent production, which, when we saw the show at the first house on Boxing Day, was received with enthusiasm by a capacity audience. The story of the Babes is faithfully adhered to throughout the eight scenes, and intermingled with it is the story of Robin Hood and Maid Marian, the babes' protectors. Comedy and dancing are strong features of the show, the former principally through the efforts of Mr. Billy Lytton, who, as the dame, is very funny indeed. Mr. Lytton never seems to tire in his efforts to amuse, and his work throughout on Monday was punctuated with laughter and applause. His song, "Whoops-a-Daisy," in the school scene he scores heavily with. The Brothers Curran as the robbers make a big hit, particularly in the Forest Scene, where the duel ends in their boxing bout specialité, which makes anyone laugh from the smallest boy to the oldest greybeard. Mr. Fredric Bentley does his best with the character of the wicked uncle—he has one great number, "Are You Working?" which pleased everyone. Mr. Tony Lloyd is another great asset in the comedy scenes; particularly good is his work in the schoolroom scena. With his partner, Jesse, he contributes the well-known specialité act of Jesse and Tony, which at once makes good.

Miss Victoria Maitland makes a fine figure of Robin Hood, and sings well "Wherever You Are" and "Shufflin' Along," and joins in "The Little Love Nest" duet with Miss Moira Sembrer as comely Maid Marian, who sings sweetly "Golden Curls" and "Dear Distant Eyes." Two very dainty and pretty little ladies are Pat and Joan, second boy and girl, and they make a big hit with their "Never Mind" song and dance. The Babes, Vera Vale and Elaine Harper, do their work with rare artistry, and are quite a success. Mr. Claude Spencer as Friar Tuck uses his fine voice to advantage in "Voice of the Storm" and "The Mate of the Old Minesweeper." Miss Dorothy Wick, the good fairy Sylvania, enunciates her lines well, and in the seventh scene dons low-comedy garb and makes a big hit with her song, "Mabel's Pigtail." Miss Doris Holt is première danseuse, and also arranged the grand ballet, and Eva Barnes' Eight Eves; also Six Robins and Miss Doris Holt's six fairies, as well as the excellent chorus under the direction of Guillaume Leone, all add to the "Babes" success.

"RED RIDING HOOD."

At the Lewisham Hippodrome.

Reg. Astley and Tom Dale have some creditable productions bearing their names, and their venture into the realm of pantomime will certainly enhance their reputation. They have been fortunate in securing Mr. Arthur Rigby's well-written "Red Riding Hood" for Lewisham. Mr. Rigby has not only been responsible for the book, he has also produced, and plays the principal comedy rôle. The story does not stray far from the conventional fairy tale, though in this show Bonnie Boy Blue is Red Riding Hood's hero and protector, and they have to suffer many vicissitudes before the happy ending is reached. The scenery throughout is picturesque, the transformation scene where the demon wolf changes the whole effect into winter is particularly well done. The music is tuneful, and a good many popular numbers are made full use of.

As before mentioned, Mr. Arthur Rigby heads the cast, and those who know his dame studies will realise that the comedy is in safe hands. When the Baron says to him in argument, "You haven't a leg to stand on," and he shows us a couple, the laughter is loud and long. Mr. Charles Stevens is the Baron, and lends dignity to the rôle. He looks the part; acts cleverly, particularly in the comedy scenes; and sings with marked effect "Round at the End" and "The First Forty Years are the Hardest." A great asset to the comedy is also found in Sanford and Lyons as Johnny Stout and Willie Green; they are very clever comedians, and whether breaking open the safe, in the school, or singing and dancing their own specialité "Are You Working?" are always well in the picture.

It was a surprise to learn that the Red Riding Hood of Miss Jessica Matthews had been undertaken at short notice—she studied and learnt the part in two days—so artistic and meritorious a performance she gave. She is the ideal Red Riding Hood, for although only a child, she has intelligence and charm sufficient to make the character a live one. With Miss Terry's Juveniles, with whom she graduated, she sang excellently "I Wonder if the Goblins Know?"—the work of the kiddies in this, and indeed throughout, deserving special praise. A very charming Boy Blue is Miss Rene Weir—her pretty face and figure in the delightful costumes she wore always made a picture. She was delightful in her "Star of Eve—if Winter Comes" number, which she sang beautifully, and joined Miss Matthews in a smart duet, "In Our Dear Little Love Nest." Mention must also be made of the wolf of Mr. Taylor, and the good work put in by the Misses Delaine, Palmer and Gloria Stuart. "Comrades in Arms," sung with marked effect by the Royal Welsh Choir, and the fine chorus under the direction of Mr. W. R. Parker lend able assistance. Mr. C. F. Ludbrook, the stage manager here, deserves praise for the good work he put in.

"BEAUTY AND THE BEAST."

At the Richmond Hippodrome.

Written by Frank Dix and George Wayne, and "presented" by the latter, this panto. proved highly successful, and was received with hearty applause. The authors have every reason to be satisfied with their work and have followed the traditional fairy lore with commendable fidelity. The company is all round excellent, and includes Alf. Brooks, Harry Trevor, J. Bud, Burley and Langford. Among the ladies, special mention may be made of Miss Peggy Melrose and Miss Anita Hayes.

The panto. is admirably staged, and is enhanced by the clever dancing of the Frolicsome Eight and Kirby's Flying Ballet; the chorus is a strong feature, and the seven scenes are all well done.

"ROBINSON CRUSOE."

At Chelsea Palace.

That the management was fully justified in relying once again on Wayne Productions in staging at the Chelsea Palace their "annual" was conclusively proved by the reception accorded by a packed house to "Robinson Crusoe" on Boxing Night.

The familiar story of Defoe was closely followed in seven scenes. From the ancient port of Hull, in a succession of fine stage pictures, we are convoyed to the Island, where Robinson, as an explorer, aided by his man Friday and winsome Polly Hopkins, goes through wonderful adventures, terminating in their return to old England and a reception in "Robby's" magnificent palace.

Miss Lorna Ray has a vivacious manner that infused the requisite dash into her impersonation of Crusoe. Possessed of a pleasing voice, the artist sang "The Little Girl I Left Behind," and won applause with "Hello! Hello! Hello!" Miss Doris May, as the principal girl, acted with charm, and made an ideal Polly Hopkins. Miss Edith Watson got a hearty welcome for her many pretty numbers. She made a dashing and saucy leader of the press-gang, and sang capitally "Monkey-land," with a chorus of lively monkeys. Miss Watson also distinctly scored in "Fancy Meeting You!" Fred Holt, as Will Atkins, made up as a "wrecker of homes and other things," scored heavily in his ditty, "I Want Some Money." His repartee proved also highly amusing. Vasey and Ramsey were emphatically "two of the b'oys," and in funny stories and knockabout business excelled as the blustering Cap'n Topnotch and Tom Barge. Tom Davis showed the true spirit of low comedy in his fine impersonation of the Dame. As a "twenty-thousand widow" he convulsed the house. He also retailed many stories in association with Will Atkins (Fred Holt). The King of the Cannibal Islands, in Mr. Jack Rose's hands, was a feature, while a handsome and alluring siren came from Miss May Jackson as the Naughty Princess. Miss Gladys Steele was a winsome Fairy, speaking her lines with distinction; Miss Vera Watts made a "saucy craft" as Dolly, and Mr. Guy Goring aided in the success with his realistic business as Demon Neptune. The clever impersonation by Mr. Matherson Jones of Man Friday was on humorous lines that were much appreciated.

Several special dances were given by V'Jera Hazel's Troupe, who excelled in their terpsichorean efforts, especially in the Palace scene. An effective vocal chorus aided in the ensemble, the large orchestra being ably controlled by Mr. Joseph Cleave, who composed and arranged the music for the pantomime.

The pretty stage pictures of the Crown Studios won admiration, while the original effects also came from the same firm.

"Robinson Crusoe" was produced by Mr. George Wayne, and its smooth running at the first performance speaks well for his care at rehearsals.

"CINDERELLA."

At the Bedford.

Mr. Beard Francis's pantomime, "Cinderella," is a merry show, well staged and dressed, and goes with a rare swing throughout. Miss Sybil Marcelle is a charming Cinderella, with a winning personality. She also sings and dances delightfully. The Prince of Miss Lily Russell is in every way most pleasing, while Miss Phyllis Faye is a dashing Dandini. Joe Baker keeps all amused by his antics as Buttons, and he is well supported by Frank Couch as the Baron, and Charles Stevens, with our old friend, Little Zolu, as the Sisters. This quartette work well together, and keep the fun going merrily all along. As Margery, Miss Eileen Fitzhenry has little opportunity, but she dances most artistically. All the popular songs are introduced, and the ten scenes include some fine sets, notably, the Goblin Glade and the finale of the Butterfly Boudoir. The whole has been produced under the supervision of Mr. Edward Cranston, and all concerned are to be congratulated on a show which should meet with appreciation wherever it is staged.

"WHITTINGTON."

At Watford.

Messrs. Wayne and Kirby's "Dick Whittington and His Cat" is served up with a generous addition of mirth and melody.

Zenora's impersonation of Dick's wonderful cat is an excellent piece of mimicry. Miss Louie Beckman plays Dick. She makes a fine principal boy, and sings and dances excellently. She has several good songs, her best being "Shufflin' Along." Miss Rita Varr is well suited in the part of Alice. She acts with vivacity, and sings and dances well. Her duet with Dick, "The Dream Rose," goes well. Mr. Teddy Hart, as Alderman Fitzwarren, displays a fund of droll humour. The farcical parts of Captain Barnacle and his mate, undertaken by Woodhouse and Wells, arouse much laughter, and, with Louis Victor as Idle Jack, they take part in many comical situations.

Alfred Baker is amusing as the Emperor. The Welsh ladies sing "Hark! the Shades of Night," and other part songs, with success, and the ballets are effective and well arranged. Altogether, it is a very amusing entertainment, prettily dressed and staged, with a large chorus to help things along.

STANDARD CONTRACT.

Still a Deadlock.

POSITION TO BE RECONSIDERED.

With regard to the unfortunate position of the Association of Touring Managers and the Actors' Association in reference to the deadlock which has arisen over the negotiations to set up a fair and equitable touring contract, "The Era" learns that at the last meeting of the Joint Committee the following resolution was adopted :—

"This Committee, having heard with regret the statement of the Actors' Association that the Association of Touring Managers has finally repudiated the form of contract known as the Standard Touring Contract, again requests the Council of the A.T.M. to accept the intervention of an arbitrator to evolve a model contract, failing which this Committee will give its fullest support to any action taken by the Actors' Association to enforce a Standard Touring Contract."

A meeting of the Joint Committee took place at the offices of the V.A.F. on Tuesday evening, when the whole position was discussed. It was eventually decided to refer the matter back to the Executives of the organisations concerned for further consideration.

Actors' Association Reply.

Although the negotiations on the Standard Touring Contract terminated officially on November 30, the Actors' Association has been so anxious to do nothing which might prove an impediment to a peaceful solution of the dispute that, until the Association of Touring Managers sent a report to the Press, we have refrained from publicity of any kind.

It has to be borne in mind that the Actors' Association delegates, although given plenary powers by the Council to settle the contract, were compelled to remember all the time that, by the largest adverse vote in the history of the Association, the members had turned down the managers' proposals. In spite of this, however, it will be seen that they went long past the general desire of the members, trusting that the managers were really desirous of being honest and fair, and anxious to come to an equitable settlement.

The following history of the negotiations will speak for itself :—

The first meeting of the delegates took place on October 26, 1922, and Mr. Cecil Barth intimated at the outset that if no agreement was come to that day he did not think he could ever come to an agreement. The managers were then asked if they were willing, failing an agreement, to refer the whole matter to independent arbitration. Mr. Macdonald—for the A.T.M.—emphatically refused.

It was decided to tackle the six chief points of dispute first, but Mr. Macdonald expressed his willingness to consider the whole contract, as the Actors' Association representatives desired to introduce certain points which they considered should be incorporated into a standard agreement in order to make it quite fair to the artists.

Clause 2 of the Contract was then considered. Under the Standard Touring Contract the artist is guaranteed six weeks' work. The managers wished to reduce this to a fortnight. The Actors' representatives considered the only fair way to engage artists was to give them a contract for the tour. The managers argued that this was unfair to them, as they could not be certain, when engaging an artist, that he would be suited to the part.

A long discussion took place, and matters seemed to be at a deadlock. The managers appeared to be prepared to give no more than a three weeks' guarantee—i.e., notice after the first week. On behalf of the Actors' Association, the suggestion was then made that the Actors' Association would agree to this, providing that when the manager was satisfied with the artist's work, they would then agree—if notice was not given after the first week—the engagement should be for the tour. Bear in mind that the only objection the managers could bring forward against the engagement for tour was that they could not judge until the artist had opened whether he was suitable or fit for the part.

Our suggestion overcame this difficulty. Mr. Macdonald appeared to be inclined to agree to this—Mr. Casson objected. The objections were upon two grounds : (1) that this was not the custom ; and (2) that many managers would object. Note that they would be fully protected against the unsuitable artist, which was their only difficulty, and that proper and strict disciplinary clauses would have the fullest support of the Actors' Association.

Mr. Drinkwater finally suggested that if the artist were not given notice at the end of the first week, he should not be liable to notice until the end of the fourth week.

Mr. Cecil Barth made use of the expression that unless we could agree to this he would not use the Standard Contract, and Mr. Macdonald stated that unless we could agree on the first clause, we could not agree to anything else. We were prepared to agree to this, if, after the six weeks the manager would—provided previous notice was not given—engage the artist for the tour.

Schedule.

REHEARSALS AND REMUNERATION THEREFOR.—The managers withdrew their demand that the total number of rehearsal hours per week should be increased from 36 to 48. (In Sunday rehearsals.)

SUNDAY REHEARSALS.—The Actors' Association objected to Sunday rehearsals in principle, and contended that if they were held they should be paid. The Touring Managers' concurred in condemning Sunday rehearsals, but asked that the managers should not be penalised in an emergency such as sudden illness in the company, or an artist breaking his contract, or other unforeseen circumstances, which might necessitate an emergency rehearsal on Sunday.

The actors agreed that in an emergency of this kind they were perfectly willing to agree that such rehearsals should be held free, and that the Arbitration Board would be in a position to rule that such should be the case.

COMPETENCY.—Under this clause the managers by these suggested amendments wish to get all their artists to rehearse on approval.

The A.A. objected because, even when approved, the A.T.M. still wished to deprive the actor of all guarantees of employment which he has enjoyed under the Standard Touring Contract. Our representatives finally suggested the drafting of this clause should be coupled with Clause 13—Failure to Produce.

This is to be altered to provide for the points raised by the A.T.M., under what was previously called Competency, and to read as follows:

"If for any reason the manager shall find himself unable to produce the play, or to continue the engagement of the artist, he shall be at liberty by notice in writing to the artist to terminate the engagement. Such a notice must be given not later than the third rehearsal, and in the event of the engagement being so determined, the manager shall pay the artist in satisfaction of all the claims for salary under this Agreement, a sum equal to the amount of remuneration and salary to which the artist would have become entitled, if the period of rehearsal had continued up to the day of specified in the contract for the commencement of the tour, and if the tour had commenced on that day and continued for 14 days thereafter."

The artist shall have equal rights to terminate the engagement under this clause.

This means a fortnight's notice—a long-established custom of the profession, but the managers would not agree.

TWICE NIGHTLY.—The managers withdrew their demand that there should be no extra payment for twice nightly, but immediately nullified their withdrawal by a statement, through Mr. Ralland, that he would consider himself at liberty to make all his contracts for twice nightly, whether the tour was twice nightly or not. This was only done, however, after our delegates had stated that a week's work should consist of six evenings' work, with 1s. 6d. extra, that is, full payment for matinées. The managers had placed the A.A. representatives in a very false position by refusing to make any agreed contract binding upon their members. Our delegates were asked to go with plenary powers, without any reference back to the Council or the members, and any decision would therefore bind every member of the A.A.

Clearly what this meant was that if a contract favourable in some small degree to the artist had been decided upon, the individual members of the A.T.M. could have repudiated it (not so the members of the A.A.), and we should have been compelled in any case to fight separately any and every manager who did not choose to use the agreement, and it was clearly pointed out to the managers at the time

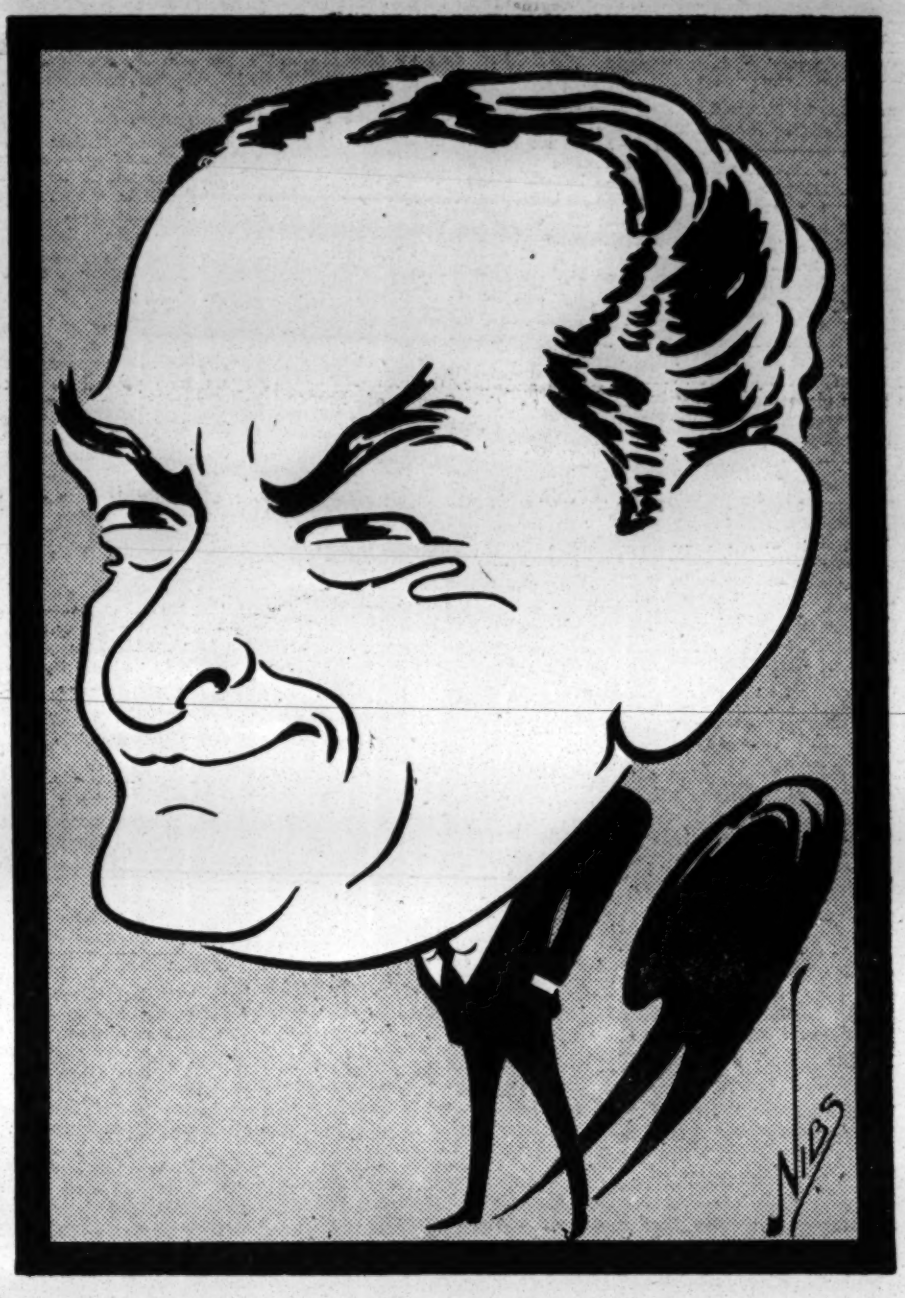
(*Continued at foot of next column.*)

that they were compelling us—by this attitude—to fight to establish any agreement, and clearly we might just as well join issue to establish a fairly decent contract for actors in preference to agreeing to a whittling away of what we had established and then being compelled to struggle even to get that recognised.

ARBITRATION CLAUSE.—We advanced that, as the A.T.M. would not bind their members, it was unreasonable to expect us to agree to an arbitration clause, and that we suggested the deletion of this clause.

Later on, Mr. Barth informed us that they valued this clause so highly that they would not proceed with the negotiations until we had agreed to allow it to remain unconditionally. Yet they refuse to avoid a dispute or to give us fair play by submitting the negotiations on the Standard Touring Contract to independent arbitration, for which we have asked times without number.

"VILLAGE BLACKSMITH" TOUR.—By Clause 14 actors have been saved from the "week in, week out" engagement, and this clause, as the ballot shows quite distinctly, is the most highly possessed by the actor of all clauses in the Standard Touring Contract. The manager demands that it should be wiped out, and that they should be permitted to have as many weeks out as they choose during a tour. We even suggested our willingness to meet them half way by agreeing to one week out in five, but they would have none of it.



Doubtless Mr. Arthur Bourchier can substantiate his claim to be the doyen of the London managers ; and what a supporter he has in the maintenance of his position at the present moment. Captain Silver, with his useless leg, his very useful crutch, and his parrot which swears by deputy, is the most popular figure on the London stage at the present moment ; and looks as though he might run—in "Treasure Island," at the Strand Theatre—till further orders. Mr. Bourchier is an Oxford man. He was one of the founders of the Oxford University Dramatic Club ; and still, after thirty years' hard and distinguished work on the stage, retains a deep love of his Alma Mater. He is married to pretty Kyrle Bellew. He lives in a Brighton bungalow, and can dive from his bedroom into the sea. He is an ardent golfer.

YEAR'S BEST PLAY.

Actors' and Authors' Opinions.

"London's Entertainments" asked a number of well-known playwrights, actors, actresses and critics: What lingers in your memory as the most powerful impression which you have received in the theatre during the past twelve months?

Miss Fay Compton wrote: Without doubt I consider "Loyalties" to be, far and away, the best. And J. H. Roberts' performance in it, as the solicitor, was the finest individual performance I have seen this year.

Mr. Norman McKinnel and Mr. Leon Quartermaine also select "Loyalties."

Mr. Rudolf Besier, the part author of "Secrets," was "deeply impressed by Meggie Albanesi's performance in Maugham's fine play, 'East of Suez.' Undoubtedly she is one of our most brilliant younger actresses." Mr. R. C. Carton saw only one play during the year, and "boredom was the only powerful impression left on me. I cannot reply with a vestige of authority to the questions you raise—because play-going is anathema to me. When I go to a theatre it is solely on business. But if I were personally seeking either interest or pleasure I should certainly not look for it in the front of a theatre."

Mr. Henry Ainley thinks that "by far the most interesting features of London's 1922 entertainments have been the brilliant season of Miss Sybil Thorndike at the New Theatre, the run of 'The Four Horsemen of the Apocalypse' at the Palace Theatre, and the tremendous enterprise of George Grossmith." Mr. Arthur Wimperis points out that he is totally ignorant of theatrical matters, and lives so far in the country that "our chickens frequently hatch out young owls. I scarcely ever take a 'bus-man's holiday.' Two things filled me with comfort (he adds)—the success of 'Loyalties,' and the discovery of Miss Edith Evans."

Mr. Israel Zangwill has been little to the theatre, and if Miss Sybil Thorndike's production of "The Cenci" stands out most in his memory it may be that is his most recent impression, and he may thus be doing an injustice to other productions.

"I must confess that what impressed me more than anything else was the reception accorded to the first performance of 'The Happy Ending,' which was produced by Mr. Robert Loraine," is the opinion of Mr. Ian Hay, who wrote the play himself. "The whole thing seemed to me a plain indication that people are getting a little tired of sex plays, and are reverting to a natural taste for clean comedy and wholesome sentiment."

Mr. Maurice Moscovitch was most impressed by "Jane Clegg," while Lady Wyndham considers "The Immortal Hour" and "The Cenci" have been the outstanding productions. Mr. Nigel Playfair says the most memorable feature that has come within his personal vision has been the enthusiasm for the acted drama shown by the audiences at the "Old Vic."

"Cinderella," at the Theatre Royal, Exeter, has for its premiere danseuse Miss Julie Sudo, whose work at the Strand and New Oxford Theatres in "Laughing Eyes," "The League of Notions," and "Mayfair and Montmartre," marked her out as an artist of real individuality. She is producing all the ballet and chorus numbers, as well as playing Lady Vanity. She herself is presenting an Oriental, a Bubble, and a Mascot Doll dance of her own creation.

ACTORS' ASSOCIATION.

Election of Council.

The annual general meeting of the Actors' Association will be held on Sunday, Feb. 4, at the Aldwych Theatre. The following candidates are seeking election on the 1923 Council :—

London.

Members of the present Council seeking re-election :—Arnaud, Miss Yvonne ; Broughton, Miss Phyllis ; Bayly, Miss Hilda ; Keen, Mr. Malcolm ; Leslie, Mr. Fred ; Lugg, Mr. Alfred ; Malleson, Mr. Miles ; Moncrieff, Mr. Murri ; Pawle, Mr. Lennox ; Petley, Mr. Frank E. ; Raby, Miss Mary ; Rathbone, Mr. Basil ; Rayner, Miss Minnie ; Rosmer, Mr. Milton ; Sibley, Miss Lucy ; Steerman, Mr. A. Harding ; Thorndike, Miss Sibyl ; Wallis, Mr. Bertram ; Webster, Mr. Ben ; White, Mr. J. Fisher.

New Candidates :—Armstrong, Mr. William ; Arnee, Professor Alaric ; Ashdown, Mr. Colin ; Chester, Miss Betty ; Clavering, Miss Marie ; Congden, Miss May ; Cotter, Sinclair ; Davenport, A. Bromley ; Esmond, Frank ; Halston, Margaret ; Hannay, Barbara ; Hodgkins, Miss Jessie Marriott ; Kinnaird, Helen ; Millais, Helena ; Morgan, Edward ; Norwood, Eille ; Sequeira, Horace ; Thornley-Dodge, Edwin ; Wichelow, Walter.

Provinces.

Members of present Council seeking re-election :—Anson, Miss Carlotta ; Beresford, Mme. Isabel ; Denis, Mr. Frank ; Donovan, Miss Lydia ; Evelyn, Mr. Herbert ; Fairley, Mr. Victor ; Fancourt, Mr. Tom ; Forster, Mr. Luke ; Fry, Mr. A. George ; Gray, Mr. Frank B. ; Harding, Mr. Alfred ; Hoffman, Mr. Maurice ; Irish, Mr. Frank (senr.) ; Leslie, Mr. David ; Lord, Mr. Robert ; Lynn, Mr. Sydney ; Magee, Miss Kathleen ; Mansell, Mr. C. Hargrave ; Owen, Mr. George ; Rea, Mr. Clifford ; Rignold, Mr. Walter ; Roscoe, Miss Ada ; Terriss, Mr. Walter H. ; Wellesley, Mr. Alfred ; Zeitz, Mr. Harry.

New candidates :—Asquin, George H. ; Balvaird-Hewitt, Molly ; Barry-Lewers, Paul ; Belmore, George ; Burton, John ; Cartwright, Charles S. ; Chandos, Ivy ; Charles, Denham ; Clare, Leslie Neilson ; de Beaurepaire, Gerald ; Delaney, Edith ; Greene, Desmond ; Hunt-Lewis, P. ; Jack, Stephen ; Lenfrere, Arthur ; Macrae, Frank ; Mellor, Frank R. ; O'Neill, Desmond ; Vernon, Cyril.

The London County Council having now granted the necessary licence for the A.A. Agency, members are strongly urged to forward the following particulars to Head Office, in order that a complete record may be kept :—Age, height, build, hair, colouring, line of business, and one photograph (postcard size).

On Wednesday, Jan. 17, at 12.30 p.m., the contents of a wardrobe basket will be sold at the A.A. premises.

LEMURS AND LADIES.

An old-time music hall favourite is revealed in the keeper of the animal actors in "Decameron Nights" at Drury Lane. Says a writer in the "Star" :—

Behind the stage at Drury Lane, all among the castles, and palaces, and four-poster beds, there is a little back room that looks like a branch of Jamrachs, or an annexe to the Zoo. Here during the day live the unpaid supers who act in "Decameron Nights" ; a score of white doves, some ring-tailed lemurs, a brace of monkeys, and a noisy quartet of gorgeous macaws.

The Drury Lane livestock is in charge of "Dandy George," a music-hall artist of the old school, who, with his educated dog Rosie, was a star turn. "The lemurs," said George, "are as gentle as kittens. The chorus ladies used to be a bit scared at first, when the little beggars crawled over them on the stage, but they love 'em now ; and every animal has picked his favourite girl and will not go to another. And very good taste they show, too!"

Harry Gunn has made a big success as Idle Jack in Leon Salberg's panto., "Dick Whittington," which was at Finsbury Park last week, and which is at Leeds this week. After the run of panto., Harry will resume his act, "His Wedding Day," which has worked up into a fine show, and is well booked ahead.

Peter Bernard is holding a singing competition at the London this week. On Monday, when the stage manager, Bert Dyer, was taking the names of the entrants, he asked one lad if he had his music with him. The budding comedian replied that he didn't know he had to bring a mouth organ!

At Shepherd's Bush last week George Jackley made a big hit in the panto of "Dick Whittington," which is at Chatham this week, and will be in London again, at Wood Green, on Monday. After the run of panto, George goes out in production for the same management with his old friend Billy Danvers, and Dainty Doris.

Alfred Lester, who has made a big hit at the London Coliseum with Daphne Riggs and Fred Hearne in "The Night Porter," will be at the Manchester Hippodrome on Monday next.

Mr. Ernest F. Norris presents Miss Laurie Ellwood and her company in Michael Morton's strong play, "The Yellow Ticket," at the Margate Hippodrome, this week.

QUERIES.

Why the theatres are having the most disappointing winter season on record?

* * *

Why business should be better in the provinces than in London?

* * *

Whether Cupid has been busy among the "Whirled Into Happiness" company?

* * *

Whether the popular young actor-vocalist wouldn't have found it far safer to have remained with Gilbert and Sullivan?

* * *

When "The Great Well" will really exhaust?

* * *

What the authors of "Battling Butler" think of the power of the Press?

* * *

Whether Phyllis Titmuss won't have to hurry up?

* * *

Whether even Sir Oswald Stoll will make revue a permanent institution at Covent Garden?

* * *

Whether George Robey's appearance as a Wagnerian tenor won't be vastly diverting?

* * *

Whether his opera-loving son will be present to give expert criticism?

* * *

The name of the London theatre where the weekly loss for some time past has never been less than £1,000 a week?

* * *

Whether W. H. Berry is still keen on cycling?

* * *

The name of any London impresario who has not been to Berlin lately?

* * *

When the new play by Max Pemberton is to be produced?

* * *

How it will fare at the Empire?

* * *

Whether another Max—not Daretwski—will be responsible for the music?

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When "The Cousin from Nowhere" will be seen in the West End?

* * *

Who is known as "the manager from nowhere"?

* * *

Why Mimi Crawfurd left "The Nine O'Clock Revue"?

* * *

Whether Kobe Howard ever reads the "Evening Standard"?

* * *

When Arthur Wimperis will write another revue?

* * *

Whether the Dolly Sisters will be seen at the Palace soon?

* * *

Whether the British public isn't whole-heartedly glad that Leslie Henson is returning to the Winter Garden?

* * *

Why Twelfth Night at Drury Lane isn't what it used to be?

* * *

Why the actor-manager refuses to be seen lunching in public with anyone of lower rank than a peer of the realm?

* * *

How the Court Theatre will fare as a home of revue?

* * *

Which of the London theatres has been known as Queen Charlotte's?

* * *

Has Wilkie Bard written another sketch?

* * *

What J. L. Sachs was doing in Berlin?

* * *

How Arthur Bourchier's "non existent" leg is feeling?

PUNCH AND JUDY BALL.

A fancy dress ball to be called the Punch and Judy Ball will take place at the Savoy Hotel on Thursday, Feb. 1, for the British Drama League. A representative committee, under the presidency of Lord Howard de Walden, has been formed, including Lady Abbott Anderson, Miss Lena Ashwell, Mr. Arnold Bennett, Mr. H. Granville Barker, Lady Dorothy and Mr. Rupert d'Oyly Carte, Sir George Frampton, Mrs. Lovat Fraser, Mr. and Mrs. Keble Howard, Miss Flora Le Breton, Sir John and Lady Martin Harvey, Sir Herbert Morgan, Sir Michael Sadler, the Dowager Lady Seafield, Lord and Lady Terrington, Mr. J. H. Thomas, M.P., Mr. J. R. Clynes, M.P., Miss Violet Vanbrugh, Miss Marie Lohr, and Mr. and Mrs. Godfrey Tearle. Prizes will be given for the best fancy dresses, including special prizes to the best representatives of Punch and Judy throughout the centuries.

ANSWERS TO CORRESPONDENTS.

G. W. B.—*Write to Samuel French, Ltd., 26, Southampton-street, Strand, W.C.2.*

STOCK EXCHANGE D. & O.S.—*"If I Were King" was produced at the St. James's on Aug. 30, 1902.*

On Monday, Feb. 5, Sir J. Martin Harvey will present at a West End theatre Hugo van Hoffmanstahl's version of "Everyman." It has already been seen in the provinces.

Dame Nellie Melba received a message from the King expressing his regret that his absence from London would prevent his being present when Dame Nellie Melba makes her reappearance in Grand Opera at Covent Garden—otherwise His Majesty would have attended.

THEATRICAL GOSSIP.

Success of the Scala — Neilson Terry's New Play — "Plus Fours" at the Haymarket — Successor to Loyalties — Robey's £100,000 Salary.

The Scala Theatre.

Since Mr. A. E. Abrahams acquired the Scala Theatre he has received no fewer than ten applications for tenancies. "The Quest" picture is doing good business, and at Saturday's matinée £164, tax excluded, was taken at the doors. During the run of "The Orphans of the Storm" the average takings for the first three or four months were over £2,500 per week, which is almost equal to the picture takings at the Palace and Pavilion Theatres, whose rents are £800 per week each.

Plus Fours.

When "Plus Fours," by Mr. Horace Annesley Vachel and Mr. Harold Simpson, is produced at the Haymarket next week, it will prove that the first scene, which has for its background the lodgings of the Nuthalls in Bloomsbury, changes quickly to the Woking home of Mark Maturin, a literary man. This effect has been devised by Mr. Percy Macquoid. The part of Maturin is played by Mr. C. Aubrey Smith—that of his wife by Peggy O'Neill.

Cast.

The following is the cast: Wilbur Nuthall, Denys Blakelock; Mrs. Hazard, Clare Greet; Josephine Nuthall, Peggy O'Neil; Mark Maturin, C. Aubrey Smith; Arthur Goddard, Robert Horton; Ellen, Cathleen MacCarthy; Mrs. Carmichael, Athene Seyler; Richard Maturin, John Deverell; Mrs. Plumbridge, Una O'Connor. Act I., Scene 1: The Nuthalls' Lodgings in Bloomsbury. Scene 2: Mark Maturin's Library at Woking. The next day. Act II., Scene 1: The Library. One week later. Scene 2: The Same. Midnight. (The curtain will be lowered for a few seconds between Scenes 1 and 2 to indicate the passing of time.) Act III.: The Library. The next morning. The play produced by Sir Charles Hawtrey. The scenery has been designed by Mr. Percy Macquoid, R.I.

"Hawley's" Off.

Naturally, the arrival of Miss Phyllis Neilson Terry at the Apollo Theatre means the departure of "Hawley's of the High Street" no later than Saturday. Mr. Walter W. Ellis hopes for another theatre—meanwhile he is preparing two companies for tour.

Hicks's Love Habit.

It will not, after all, be Miss Gladys Unger's version of "Pour Avoir Adrienne" in which Mr. Seymour Hicks shortly appears at the Royalty Theatre, but one of his own, entitled "The Love Habit; a Piece of Impertinence in Three Acts."

At the Old Vic.

During the ensuing fortnight, "The Merchant of Venice" will be played at the Old Vic., with Mr. Robert Atkins as Shylock—for the first time. The operatic interludes will be filled by Flowtow's seldom heard "Martha" and "Faust."

"L'Elevation" Coming.

Mrs. Patrick Campbell shortly begins a new tour of the provinces at Brighton, with "Magda." Simultaneously she will rehearse "Uplifted," adapted from Bernstein's "L'Elevation," by Miss Angela Thirkell, a daughter of G. W. Mackail, late Professor of Poetry at Oxford.

Matheson Lang as Turpin.

Arrangements have been completed for Mr. Matheson Lang and his company to pay a flying visit to Southsea on Thursday afternoon, Feb. 1, where, at the King's Theatre, they will give a special matinée of "The Great Well." Next week Mr. Lang will be seen in the new Stoll screen play, "Turpin's Ride to York." Many of the scenes are on the Great North Road (which Mr. Lang traversed from London to York on horseback), and in and around the City of York.

Actors' Commonwealth.

Although "Through the Crack" will end its four weeks' season at the Apollo Theatre on Saturday, the Actors' Commonwealth will continue its activities. A romantic comedy by Ian Renkine, called "A Place in the Shade," a thirteenth-century costume comedy, and a modern comedy of manners are under its consideration for production in the West End.

Sybil Thorndike in Farce.

When "The Dippers" shortly comes to an end at the Criterion Theatre, Lady Wyndham will produce a farcical comedy in which Miss Sybil Thorndike is to play the leading part. But, no later than March 27, Sir Charles Hawtrey is due at the Criterion in a revival of Mr. Somerset Maughan's "Jack Straw."

Nine O'Clock Revue.

Last night the 100th performance of "The Nine O'Clock Revue," at the Little Theatre, was commemorated by a distribution of gifts to each lady visiting the theatre.

Whose "Dancers"?

Sir Gerald du Maurier is getting quite a good deal of publicity from the mystery which is so carefully "wropt" around the authorship of "The Dancers," which is shortly to replace "Bulldog Drummond" at Wyndham's Theatre.

New Neilson-Terry Play.

It has been represented to Miss Phyllis Neilson-Terry that there is a likeness, apt to be confusing, between the title of Mr. Edward Percy's recently produced play, "If Four Walls Told," and that of Mr. E. Temple Thurston's "A Roof and Four Walls," to be produced at the Apollo Theatre on Tuesday next. None the less, it has been decided to retain Mr. Temple Thurston's title.

Plays a Prima Donna.

Miss Terry plays the part of a grand opera prima donna, and incidentally sings three songs composed by Mr. Norman O'Neill. Mr. Frank Freeman plays the part of the prima donna's husband. In the cast, too are Mr. Nicholas Hannen, Mr. Alan Jeayes, Mr. Lauderdale Maitland, Mr. H. R. Hignett, Mr. O. B. Clarence, Miss Lydia Andre, Miss Laura Smithson, Mrs. Arthur Whitby, Miss Olive Campbell, and Miss Olga Slade.

Mr. Thurston wrote this play some time ago. Meanwhile, he has completed a prose tragedy, with Judas Iscariot for its central figure, which is first to be submitted to the public in a literary form.

Cast.

The cast is: Mr. Bollon (a piano tuner), H. R. Hignett; Mrs. Fry (a woman help), Laura Smithson; Mrs. Stenning, Phyllis Neilson-Terry; Peter Stenning (her husband), Nicholas Hannon; Freddy Parmeter (her brother), Frank Freeman; Mr. Moody (of Garrett's Music Publishing House), Lauderdale Maitland; Parker (a maid), Olga Slade; Giffard (a maid), Lydia Audre; Mr. Hemming (an income-tax inspector), O. B. Clarence; Mrs. Moody, Mrs. Arthur Whitby; Lord Quihampton, Allen Jeayes; Miss Van Ruyon, Olive Campbell. The scenes of the play include: The Parlour Sitting-room of the Stennings' Cottage at Chalfont St. Giles; the Music Room at the Stennings' in London; the Dining-room of the same house.

New Crime Play.

A play, entitled "Medium," is to be done at Everyman Theatre, under the direction of Mr. Norman Macdermott, on Wednesday. It is the work of a Viennese criminal psychologist—Dr. Leopold Thoma, and offers an explanation of the outburst of criminal violence which is so remarkable a sign of the times. Herein Mr. Franklyn Dyall and Miss Mary Merrall will appear.

Well-known Manager Dead.

Mr. John Hitchins, for a number of years in the employment of Mr. Matthew Montgomery as manager, first at the Theatre Royal, Breck-road, Liverpool, and latterly at the Rotunda, is dead. He had a varied career as an artist with the Custances, and also as a touring manager. On Thursday evening last he was at the Rotunda Theatre as usual. It was a great shock to his friends, both in and out of the profession, to learn of his sudden death on Friday morning, at his residence in Everton.

The funeral obsequies took place at Anfield Cemetery on Tuesday.

"Beggar's Opera" Tour.

Next week Mr. Taylor Platt and Mr. Wilfred Eaton send out the "Beggar's Opera" on its fourth tour, with an exact reproduction of the scenery and effects employed at the Lyric Theatre, Hamersmith. Mr. Frederick Austin's music and an excellent company, including Miss Doris Tomkins, Miss Dorothy Gill, Miss Nan Bowie, Miss Nellie Griffiths, Mr. Barry Fenton, Mr. Henry Burnand, Mr. Colin Coop, and Mr. Douglas Pemberton.

A fortnight later Mr. Platt and Mr. Eaton send out a "Secrets" company, including Mr. Eric Maxon, Mr. E. H. Paterson, Mr. Jack Vyvyan, Mr. James English, Mr. C. B. Bedells, Mr. Cecil J. Woodings, Miss Florence Hunt, Miss Joan Reed, Miss Joan Temple, Miss Agnes Nights, and Miss Faith Liddle.

Setting the Fashion.

There is anxious speculation on the part of West-End tailors as to the effect on fashion of Mr. Athole Stewart's costume in "The Great Well." He has returned to what used to be *de rigeur* as the uniform of the City magnate—a finely-built frockcoat, such has hardly been seen these ten years. Then it was regarded as the chef d'œuvre of the sartorial art.

"The Blue Bird."

There is a possibility that the run of "The Blue Bird" at the Duke of York's Theatre will be extended to the moment of Miss Marie Tempest's opening. From Monday "The Blue Bird" matinées are to begin at 2.30 instead of 2, and the evening performances will begin at 8 instead of 7.30.

A Buyer of Borrow.

Mr. John Murray, the publisher, can recall George Borrow, whom he declares to have taken a great pleasure in frightening children. Mr. Augustin Birrell decides that one is either a Borrovian, or not a Borrovian. In this connection it is interesting to know that one of our well-known theatrical managers spends all his spare time and half his spare money in the collection of Borrow literature.

The Lawrence Wright Music Co.

In an article published in our Pantomime Number on recently issued songs a curious error occurred, which we hasten to correct. It was made to appear as though the business of the Lawrence Wright Music Co. had been acquired by another firm. Nothing could be farther from the fact, as the announcements of the Lawrence Wright Music Co., and our own comments thereon in other parts of the paper, afford ample evidence. The mistake was due entirely to a mechanical mishap, which we very greatly regret. No change has taken place in the constitution of the Lawrence Wright Music Co., or is likely to take place.

Snapping Centuries.

"Snap!" at the Vaudeville Theatre, celebrated its 200th performance last night, and "Secrets," at the Comedy, its 150th on Saturday.

"A to Z" Tour.

Mr. Jack Buchanan is sending out a touring version of "A to Z." It will start at the Golders Green Hippodrome on Monday next. The best parts of the several editions which this revue ran into have been selected. Miss Claire Romaine will play the part created by Miss Maisie Gay, and Mr. Harry Ray that associated with Mr. Jack Buchanan. Miss Dorothy Dolman, who understudied Miss Teddie Gerrard at the Prince of Wales Theatre has been given the part with the touring company. Mr. Frederick Ross, Kenneth Maclaine, Dorma Leigh, and the "A to Z" Girls are also in the cast.

A Fifty Thousand Mile Tour.

To-morrow the Compton-Coutts Comedy Company sets forth on its fifty thousand mile tour through India, China, Japan, and the Far East. Mr. Coutts has secured the rights for India and the Far East of several London successes, among which are "Secrets," "The Dippers," "Bluebeard's Eighth Wife," "The Heart of a Child," "The Hotel Mouse," and Mr. Galsworthy's "Windows." The company includes Miss Enid Sass, Miss Billie Sinclair, Miss Helen Gosse, Miss Constance Medwin, Miss Niqua Lewis, Mr. Beresford Lovett, Mr. Guy Buckley, Mr. Frederick Burtwell, Mr. Groves Raines, and Mr. Coutts himself, who is already a popular Eastern "star." In the course of their travels the company will play in Bombay, Calcutta, Simla, Colombo, Rangoon, Mandalay, Tokio, Pekin, Shanghai, Manilla, and Cairo, returning to England in eleven months' time. The business manager will be Mr. Forbes Russell, who has had much Eastern managerial experience.

Play of the Crusades.

"Coloman," which the Repertory Players will shortly produce, has a cast of no fewer than sixty actors and actresses. The play will not be an elaborate production, but the intention is to produce an atmosphere with simple effects. Coloman was a King of Hungary in the time of the Crusades. Mr. Edward Percy read the story in a school book, and was so impressed with its dramatic possibilities that he took it to Mr. Laurence Irving, who agreed with him, and promptly arranged a play. His death ensued with tragic swiftness, but Mr. Percy, with the intimate collaboration of Mr. Wallace B. Nicholls, completed the play, which we are to see immediately, with Mr. William Stack, as the authors believe, for their ideal Colomon. Other members of the company are Mr. Reginald Bach, in a sinister Iago-like part, Mr. Alfred Clark, Mr. William Pringle, Mr. Harvey Adams, Miss Ethel Griffies, and Miss Louisa Hampton.

Theatrical Ladies' Guild.

Miss Irene Vanbrugh has secured the assistance of many distinguished artists at the concert she is giving on Sunday afternoon at the London Palladium, in augmentation of the funds of the Theatrical Ladies' Guild.

New Galsworthy Play.

"Loyalties" is nearing its end at last at the St. Martin's Theatre. It has run already but a few weeks short of a year, which would once have been looked upon as out of the question for a Galsworthy play. "Loyalties" will be replaced by "The Great Broxopp," a fantastic comedy by Mr. A. A. Milne, produced in America some time since. Mr. Edmund Gwenn will appear as Broxopp, who made an immense fortune by advertising beans which built up bonnie babies. Some of this he devoted to over-educating his boys and girls, who persuaded him to retire from a business so vulgar and nearly brought him to ruin—but not quite, as the play will prove.

Author, Sir Charles Hawtrey.

"Ambrose Applejohn's Adventure" shortly comes to an end at the Savoy Theatre, and Sir Charles Hawtrey proceeds to the South of France, where, it is said, he will complete a play based on a novel by Richard Marsh. One does not recall that Sir Charles Hawtrey's name has appeared in the way of dramatic authorship since his wonderfully successful adaptation of the German "Der Bibliotheker," known here as "The Private Secretary."

Death of Mr. F. G. Macdona.

Mr. Fred Graham Macdona, for some years resident manager of the Grand Theatre, Falkirk, is dead. Mr. Macdona, who was 52 years of age, was a brother of Mr. Charles Macdona, the well-known musical comedy producer. He had been in the profession for over 30 years. For some time ere going to Falkirk Mr. Macdona was lessee and manager of the old Theatre Royal, Colchester. Sympathy is extended to his widow and family of four sons in their bereavement.

Versatile George Cohan.

Mr. George Cohan may be in London ere this. We are likely to see several of his plays in London during the season—first of all, "So This is London," which Mr. Charles Cochran will produce at the Garrick Theatre, in succession to "Biffy." "So This is London" puts into juxtaposition a typical stage American and a typical stage Englishman. Later we shall probably see "Little Nellie Kelly," of which Mr. Cohan is author, composer, and lyrist. Now and then Mr. Cohan fills up his spare time writing songs. For his war song, "Over There," Mr. Cohan accepted £10,000 spot cash. It has probably made ten times that sum.

"Tons of Money."

Mr. Tom Walls and Miss Madge Saunders are again playing their original parts in "Tons of Money" at the Aldwych.

Social Amenities.

On Wednesday in last week the companies playing "The Private Secretary" at the Playhouse and "Charley's Aunt" at the Royalty Theatre, respectively, took tea together at the New Cosmos Tea Rooms, Shaftesbury-avenue, and found it a very pleasant means of bridging the interval between the afternoon and the evening performances. Mr. Charles Windermere and Mr. Jack Helier were what should, no doubt, be described as the protagonists.

On Sunday night members of the "A" section of the Carl Rosa Opera Company, to the number of 76, celebrated New Year's Eve at the Grand Central Hotel, Carlisle, with a reception, a dinner at which Mr. G. S. Brown, the esteemed manager, presided, and a ball. The credit for the idea belongs to Mr. Cuthbert Hawley, who had the valuable assistance of Mr. H. Lowe in carrying it out.

One of the New Year's festivities was a party given by the ape and the macaw attendant on Miss Viola Tree in "Arlequin" to the swearing parrot of "Treasure Island," and to the monkeys, lemurs, and parrots decorating "Decameron Nights" at Drury Lane.

Parrot's Understudy.

It now appears that Mr. Arthur Bourchier's parrot does not swear, though it can. It is just a little uncertain in its habits, so a human artist supplies the language from the wings, lest the parrot should not be audible at the right moment.

Salary—£100,000.

Mr. George Robey's appearance at Covent Garden is in pursuance of a contract made with Sir Oswald Stoll for a term of eight performances a week, at the rate of £600 per week. He has two other contracts with the Moss' Empires and with Mr. Charles Gulliver, covering, in all, three years, at an aggregate, roughly of £100,000.

"You'd Be Surprised" is due at Covent Garden on Wednesday, Jan. 24. Mr. Robey is not to be unsupported. With him will be a notable contingent of Russian dancers—Lydia Lopokova, Leonide Massine, Lydia Sokolova, Leon Wojgikosisky, Thadee Slavinski, and the charming Ninette de Valois.

Home Again.

Mr. Henry Oscar and Mr. W. Edward Stirling have just returned to town with the company of London Players who proved so successful at the Comedie des Champs Elysees, Paris, in a series of Shakespearean plays. They have an invitation to visit Paris again next season. Mr. Oscar and Mr. Stirling shortly proceed on a tour of England, in which they will have the co-operation of Mr. Ben Greet, with Miss Esme Biddle for their leading lady. In the meantime Miss Biddle will fulfil a short engagement with the company playing "Oh, I Say," under the direction of Mr. Oscar and Mr. Stirling. A long tour has been booked for this amusing farce. The company includes Mr. Bert Monks, Mr. Bernard Benoliel, Mr. Ireland Wood, Mr. Alec Bolton, Mr. Charles Leverton, Miss Georgette Thierry, Miss Gwen Vaughan, and Miss Maude Bracewell.

Mummers at Murray's.

An entirely new programme was submitted by the Russian company of strolling players at Murray's Club on Monday. They were particularly admired in a peasant dance and in a little piece called "The Wig Maker's Romance."

Mr. Donald Calthrop.

Mr. Donald Calthrop, who has returned from a visit to America, where he has been negotiating for plays, has now started a tour with "Double—or Quit." At Cardiff the show met with a great reception. This week it is at the Theatre Royal, Brighton. Next week it will be at Blackpool.

"Puss in the Corner."

Mr. Keble Howard has written a one-act play called "Puss in the Corner," which will shortly be done at the London Coliseum. He will appear in it himself, with Miss Cathleen Nesbitt for his *vis-à-vis*. Mr. Howard is, of course, no novice. He proved a most effective partner of Miss Violet Vanbrugh in his earlier work, "The Test Kiss."

Stage Superstition.

Miss Margaret Bannerman was withdrawn from the cast of "Decameron Nights" for the better part of a week by a sharp attack of illness. Her part of Perdita was played by Miss Cecily Saxe-Wyndham, a daughter of the secretary of the Guildhall School of Music. Miss Bannerman attributes the mischance to her defiance of stage superstition, induced by the persistence of a photographer who wished to take her picture as she sketched, in grease paint, on a mirror.

Back to the Rink.

Roller skating seems to have intrigued actors and actresses again. Regular attendants at Holland Park are Miss Fay Compton and Mr. Leon Quartermaine, Mr. Clifton Webb and Mr. Billie Caryll.

Many Happy Returns to

Cliff Martell, Thursday, Jan. 11.
E. M. Robson, Friday, Jan. 12.
May Lilian Levey, Saturday, Jan. 13.
Dolly Harmer, Sunday, Jan. 14.
Robert Loraine, Sunday, Jan. 14.
Dennis Eadie, Sunday, Jan. 14.
Alexandra Carlisle, Monday, Jan. 15.
Jake Brunswick, Monday, Jan. 15.
Sir J. Forbes-Robertson, Tuesday, Jan. 16.
Betty Hicks, Tuesday, Jan. 16.
Daisy Dormer, Tuesday, Jan. 16.
Billie (of Dollie and Billie), Tuesday, Jan. 16.

Eille Gadget Norwood.

Pray, what is a "gadget"? It is suggested as an appropriate nickname for Mr. Eille Norwood, by a writer in the "Star," who says:—

"He is full of gadgets; he surrounds himself with ingenious little contrivances of his own devising, and he spends most of his spare time in a little workshop attached to his home working out in wire, wood, and metal the various 'contraptions' which occur to his fertile brain.

"He is probably responsible for as many stage effects as any other living man, and his wonderful power of disguising himself as Sherlock Holmes is due in no small measure to the facility with which he thinks out and works out cunning little gadgets no one has ever constructed before.

"But he carries his passion for gadgets into his private life as well. His home is full of quaint little contrivances of his own fashioning which add to his comfort and convenience.

"Mr. Norwood is not altogether a novice at chemistry, and his Christmas present to Maurice Elvey (who is an old friend of his) took the form of an unusual hot-water bottle of his own invention.

"It keeps hot for twenty-four hours at a time, and when it begins to cool down, all one has to do to reheat it is to unscrew a cap and pour in two teaspoonfuls of *cold* water!"

To Our Readers.

Owing to the extraordinary demand for our sixty-eight-page Pantomime Number last week, the issue was completely

SOLD OUT,

and very many would-be purchasers who neglected to place an order for their copy were disappointed, notwithstanding the greatly increased number printed.

The demand for "The Era" grows week by week, and we earnestly advise all our readers to place an order regularly for their copy.

If your local newsagent should not happen to stock "The Era" regularly, the Circulation Manager would be greatly obliged by receipt of a postcard giving the agent's name and address.

Story of a Song.

In his article last week, Mr. John P. Harrington inadvertently spoke of "The Man Who Broke the Bank at Monte Carlo," as the work of Mr. Charles Coborn. It was, of course, from the pen of the late Fred Gilbert, not a prolific song writer, who seldom, however, made a mistake in his estimate of the public taste. He was a kind of laureate of the Sisters Leamar. The vast audiences nightly assembled in the London Palladium to applaud the Old-Time Stars have been delighted by nothing more than they have been delighted by Mr. Tom Costello's rendering of "At Trinity Church I Met My Doom"—Gilbert's, too.

Man Who Broke the Bank.

The story of "The Man Who Broke the Bank at Monte Carlo" is interesting; it was suggested to Mr. Fred Gilbert by the career of an adventurer named Wells, who died quite recently, at a great age, having been maintained during his last years by the victims of one of his many nefarious money-making schemes. He had invested large sums in annuities, upon which his victims established a lien. In order to secure the income—small compensation though it proved for their huge losses—they kept the old rascal in comfort. At one time during his career he did break the bank at Monte Carlo. His extravagant jubilation suggested to Gilbert a song which at once appealed to Coborn, though it did not appeal so greatly to the audiences to whom it was first submitted at the Canterbury Music Hall.

Faith!

Coborn had faith, and bought the entire rights therein—the custom in those days being to share in thirds as between author, composer, and artist. He elaborately hammered the chorus of "The Man Who Broke the Bank at Monte Carlo" into his audience. It became the success of the season

Shakespeare at the Seaside.

Alexander Marsh and Carrie Baillie, with their Shakespearean company, will, during the next two weeks, pay their third visit within a year to Yarmouth and Ipswich. Among other towns to be visited this spring are Birmingham, Bristol, Lancaster, Derby, Rugby, Swindon (for two weeks), and Jersey and Guernsey for three weeks. The tour is under the direction of Max Jerome.

Cinema Prices Surprise.

A revolution in admission charges in cinema land is taking place at Birmingham, where, at the Summerhill Picture Palace, Moss Empires, Ltd., are now giving a show in the afternoons for 3d., inclusive of tax. Crowds have besieged the Palace, and many have failed to obtain seats. Most of the patrons are women and girls, but there has been a fair number of men attending. The local exhibitors are making strong complaint touching this cut in prices, and intend to make a strong protest. Moss Empires are making their concession not merely on account of unemployment, but, it is now stated, are using it as an advertisement in order to attract people to the evening performances through the hoped for commendations of the "matinee" folk. The management admit that of itself it cannot pay. The evening shows are at the old prices.

Scenic Art Gossip.

Conrad Tritschler sets out for Los Angeles immediately to take up the duties of art director to one of the most important film corporations.

Meanwhile, the firm of Joseph Harker & Son will take up the painting of the next production for Hens & Walls, due early in March. They are also busy on the new Stoll extravaganza for Covent Garden. W. C. Bond, Sir Oswald's resident artist, has just completed a beautiful pair of pastoral tabs and a Parisian street scene.

"The Whirl of Paris," Dezart's Anglo-French production, under the guidance of V. A. Mara and Nat Day, is due at the Theatre Royal, Guildford, on Feb. 26, in seven scenes, made by Loveday & Higson, and painted by Arthur E. Pullinger from designs by A. L. P. Palombi.

"Barnstormers" (George Hemsley and Loveday & Higson) will be produced in a few weeks' time, under the management of Walter Bentley and Jennie Benson, with extra scenery (and furniture) by Arthur Pullinger. One of the episodes will be a twenty-act drama, with a continuous change of scene.

"Cinderella," at the Alexandra Palace Theatre, with its own real waterfall, electric fountains, mechanical changes, and aerial ballets, live deer, horses, and dogs, under the direction of J. Crosbie Frazer and Denis Lyndon, is much admired.

PURELY PERSONAL.

Dorothy Dolman, one of the original members of the cast of Mr. Charlot's revue, "A to Z," at the Prince of Wales' Theatre, is about to take up the leading part, that formerly played by Miss Teddie Gerard, in Mr. Jack Buchanan's touring company. Miss Dolman, who has been playing in "Battling Butler" at the New Oxford, deputised on several occasions for Miss Gerard.

Melba made her first appearance in aid of a local charity when a schoolgirl at Sorrento, Victoria. She was so poor at the outset of her career that she crept out in the darkness of the night to post her bills.

Bransby Williams is taking out "David Copperfield" again, and producing at the County Theatre, Reading, on Jan. 25, "The Lyons Mail," for which play he has acquired the production of the late Sir Henry Irving. Mr. Williams will play Lesurques and Dubosc. At the Prince of Wales' Theatre, Birmingham, on March 19, for one week, Mr. Williams is to produce and play "Hamlet."

Leslie Henson is at length to take up the part of Mr. Gravvins, originally written for him in "The Cabaret Girl," at the Winter Garden.

Charles Clifford has just completed a three-act play, entitled "The Eternal Triangle."

Bert Coote's daring to back his own judgment and produce a show with his own capital has proved an unqualified success, for the Victoria Palace has been packed to capacity at matinées for the performances of "The Windmill Man." Unfortunately the present season must close on Saturday, January 20.

Robert Loraine's six-months-old daughter has been to the theatre. She was, of course, too young to be interviewed, but the young reporters are writing columns of surmise as to what she might, could, would, and should have thought of her father's acting.

W. W. Kelly has one more success in "Aladdin" at the Shakespeare Theatre, Liverpool.

THE PLAY IN PICTURES

Miss Florence Smithson (1) was announced to appear at the Alhambra this week. In 2 is a recent picture of Miss Phyllis Neilson Terry, who opens at the Apollo immediately in "A Roof and Four Walls." Miss Vera Lavrova (3), the "Russian Nightingale" singing at the Coliseum, is the Baroness Royce Garrett in private life. A scene from "Lilac Time," Mr. Percy Heming and Miss Clara Butterworth, is depicted in 4, and another from "Arlequin," Mr. Godfrey Tearle and Miss Viola Tree, in 5. In number 6 is a charming mannequin of the Philip Moss Company at Murray's. Two Empresses of Napoleon, Josephine and Marie Louise, meet in (7), incidental to the "Royal Divorce" film. Miss Cicely Saxe Wyndham (8), who has temporarily replaced Miss Margaret Bannerman in "Decameron Nights," is a daughter of the Secretary of the Guildhall School of Music.

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ALL THE YEAR ROUND.

A CALENDAR OF INTERESTING EVENTS IN THE WORLD OF ENTERTAINMENT.

Jan. 13, 1881.—Death of **Mrs. Bateman**, then managing Sadler's Wells Theatre. After the death of her husband, she continued in the management of the Lyceum, with Henry Irving as her star, and Miss Isabel Bateman, still living, in a religious house, as his leading lady. She was not a little angered when she learned that, on the expiration of the Bateman lease, Irving had become the tenant of the house, which, in fact, had owed its reinstatement to his genius, there to begin a new and more glorious chapter in his career, with Ellen Terry for his leading lady. Colonel Bateman arrived in this country from America with the talented Bateman children, all to become famous—most of all Mrs. Crowe, the exponent of Leah—and to link up by marriage with some of the great names in the history of the English stage.

Jan. 14, 1867.—Revival of "**The Serious Family**," at the Haymarket. Aminadab Sleek was one of Buckstone's most effective characters, but the play which Morris Barnett, actor, dramatist, and musical critic, adapted from "Le Mari à la Campagne," long ago sank into neglect. It has, however, this interest for us, that it lingered in the mind of Sir Squire Bancroft, who suggested to Frank Burnand, then a busy hack for the theatres, the fine prospect of a new adaptation. This was begun, but most politely rejected. Then, Burnand saw in the character of the religious impostor the suggestion of a caricature of the æsthetic humbug of the day. His comedy, "The Colonel," was the result. It had an extraordinarily long run at the Prince of Wales' Theatre about the same time as the opera, "Patience." There was little doubt of the fact that Tree fashioned his Lambert Streyke on the model of Oscar Wilde. Edgar Bruce and the veteran Charles Collette played the Colonel innumerable times in succession to Charles Coghlan. Pathetic memories are revived by the names of Amy Roselle, Myra Holme, and Mrs. Leigh Murray.

Jan. 15, 1900.—Opening of the **London Hippodrome**. This was the fulfilment of a long cherished design on the part of the late Sir Edward Moss to give London a permanent circus, and something more than a circus. The ring was capable of being flooded, so that water shows of impressive dimensions might be given, and aerial shows, including fearsome dives. Incidentally, he set a fashion in titles. There must be hundreds of horseless Hippodromes in all parts of England. It was deemed advisable to reconstruct the beautiful house on the corner of Leicester-square. Comfortable stalls now cover what was once an expanse of sawdust. The Hippodrome has become the home of a typical revue. Twenty-five years ago the authorities had just become jealous of promenades, and niggardly of liquor licences. The withholding of this precious privilege for many years forms a chapter in the romance of the London stage.

Jan. 16, 1875.—"**Our Boys**" was produced at the Vaudeville. This was the most remarkable work of that man of many professions, Henry J. Byron, who coquetted with medicine, the Bar, journalism, and the stage, and wrote a hundred plays of every conceivable variety. He was a ready and daring punster. "Our Boys" was read to the Vaudeville Company without raising a smile. Charles Warner "gave the damned thing a week." It ran for years; it made fortunes for everybody except the author, although it must be said that even he did better than authors were wont to do in those days. It was played throughout the world; and still earns an occasional fee for a performance by amateurs. The lessees of the Vaudeville, then a new, and not remarkably successful, theatre, David James, the immortal butterman, and Thomas Thorne, long endured in prosperous management. Then they quarrelled. James left a large fortune. Thorne died in abject poverty, demented.

Jan. 17, 1861.—**Lola Montez** died at Astoria, Long Island. That quaint phrase, "described as an actress," might be applied to this remarkable woman. She danced at Her Majesty's Theatre in the early 'forties. But her career was not that of a dancer. Lola Montez was born in Ireland. Her father was an English officer, her mother a Spanish woman. She went to India with her parents, and there her father, Ensign Gilbert, died. Years of wandering followed. To escape marriage with a gouty old judge, Lola—actually Dolores—ran away with a Captain James, and began a career of romantic adventure. She was the mistress of the eccentric artist, King Louis I. of Bavaria, who made her a Countess. She married four times, lectured to admiring audiences through America, wrote her autobiography, and died in the odour of sanctity.

Jan. 18, 1860.—**Henry Farren** died at St. Louis. He was the father of Nellie Farren, and of an elder daughter, Florence, who predeceased her by nearly thirty years. Henry Farren was a provincial actor in such fine companies as those of Birmingham, Manchester, and Nottingham. He made his first appearance in London as Charles Surface, at the Haymarket, and acted at several West End houses under the direction of his father, the second William Farren, in that long line of celebrity. For a while Henry Farren managed the Brighton Theatre, then went to America, opening in New York as Claude Melnotte. At the time of his death—he was no more than thirty-four—he was in management at St. Louis.

Jan. 19, 1729.—**William Congreve** died, in his sixtieth year. Of him Hazlitt wrote: "His style is inimitable, nay, perfect. It is the highest model of comic dialogue. Every sentence is replete with sense and satire, conveyed in the most polished and pointed terms. Every page presents a shower of brilliant conceits, is a tissue of epigrams in prose, is a new triumph of wit, a new conquest over dulness." Macaulay, contrasting Congreve with Wycherley, allowed the former superiority on every point. "The wit of Congreve," said he, "far outshines that of every comic writer, except Sheridan, who has arisen within the last two centuries. Compared with Wycherley, he might be called a great poet. He was a man of real learning. His offences against decorum, though highly culpable, were not so gross as those of Wycherley."

"THE BABES IN THE WOOD"

At the Elephant.

Baron de Guile	Dan Rolyat
Rob and Plunder	Keen and Waller
Sheriff of Sherwood	Joe Allen
Nursie	Len Teel
Fairy Goldenheart	Cicely Derrick
Bertie	Alice Alexander
Winnie	Dolly Green
Maid Marion	Rene Chesney
Will Scarlett	Katie Marsh
Pansy	Maudie Hill
Robin Hood	Dorothy Langley
The Mayfair Troupe of Dancers.	

Post-war conditions have enabled Mr. Charles Barnard to revert to the old-time policy of producing his own pantomime, instead of a succession of touring shows, during the festive season. That this policy pleased his patrons was fully shown by the packed house that expressed approval on Boxing Day.

This version of the old nursery story by Mr. C. N. Slaughter is a vehicle that affords full scope for a jolly, old-fashioned, rollicking pantomime—one that appeals to young and old.

Mr. William Stephenson's score is melodious and catchy "all the winners" of the principal music publishers are in evidence, including "Round on the End and High in the Middle," "Shufflin' Along," the popular "Yoo-Hoo," "Keep on Smiling," and "If Winter Comes." The duet, "Granny," and "Gay Butterfly."

Dan Rolyat was at his best as a fox-hunting and eccentric Baron, with plenty of funny business, peculiarly Dan's own. Len Teel as the Dame kept the fun going with his capital low comedy and unflagging spirits. His numbers, "My Old Man is a Dustman," and especially "Whoops-a-daisy," convulsed the audience, who gleefully sang the choruses. Those clever knockabouts, Keen and Waller, were happily cast as the Robbers, their broadsword combat and acrobatic business were first-rate. Miss Dorothy Langley made a handsome and gallant Robin Hood, while Miss Rene Chesney proved very winsome and attractive as Maid Marian. Will Scarlett found an ideal representative in clever Miss Katie Marsh, and Miss Maudie Hill was dainty and coquettish as her sweetheart, Pansy. The kiddies were prettily played by Alice Alexander and Dolly Green. To Miss Cicely Derrick a word of commendation for her effective acting as the Fairy Goldenheart. Mr. Joe Allen completed the cast as a villainous Sheriff. The specialities included some remarkably clever dancing by the Mayfair Troupe, half-a-dozen agile lady pirouettists. Mr. John Gerant, who produced the panto. for Messrs. Barnard and Cohen, deserves all the compliments bestowed on him. Finally, a word of praise for the many effective stage pictures, especially the the set of Sherwood Forest, in which a pretty and artistic ballet of gay butterflies is given.

"LITTLE RED RIDING HOOD"

At Woolwich.

The pantomime staged at the Royal Artillery, Woolwich, is a very excellent one. The story of "Little Red Riding Hood" (J. J. Dallas' production) is given with an embellishment which cannot fail to please. This is not to say that the old nursery tale is enveloped to extinction in a too-modern dressing-up. That certainly is not true, appropriate appearances of the chief characters well holding together the thread of the main theme. But intertwined and involved about the old story is a medley of delightful dances, extravaganzas, and sketches of all descriptions, any one of which could well stand by itself if necessary, so complete and harmonious is the presentation. Specialities are provided by Stevens and Rennior, Percy Val, Emerson and Hasto, and Miss Euphan Maclaren's famous dancers.

When we come to speak of such things as the scenery and music, it is all so good as to be evident that what is provided is little short of being the very best.

Quite one of the successes of the piece is the acting of Nora Bancroft. She managed to convey wonderfully well the heroism of Prince Pleasant, and her personation was one of the very best. Little Red Riding Hood herself, personated by Frances Davis, made a picturesque and appealing figure in a part which, after all, is none too easy to play. Austin Lenton's Granny Hood was another capital impersonation.

WORTHING REPERTORY.

The Enterprise of Dora Fellowes-Robinson.

Miss Dora Fellowes-Robinson (Mrs. Lloyd-Goring), who recently acquired the Theatre Royal, Worthing, has unfolded her plans to an "Era" representative:—

I am starting my season on Jan. 22, producing many fine old comedies and well-known plays. I am also considering new productions with London star artists in the lead, to be supported by the ladies and gentlemen of my company. This arrangement, I think, after the Christmas pantomimes of "Bo-Peep" and "Jack Horner," will be one of attraction and interest to my numerous patrons. I shall open with "Nell Gwynne," which is now in rehearsal.

My knowledge and associations with the drama and its business side, which dates back many years, give me the assurance that I am treading a pathway opening up many new possibilities for the profession.

Successful Business Career.

In former years, in the opinion of many, women were thought not sufficiently capable for successful theatrical business management. I wanted to show this was not the case.

I gave up acting for business management, a thing few actresses have done. I was with Sir Charles Wyndham as an actress for two years at the Criterion Theatre, then with Mrs. Kendal, Mrs. Langtry, and others.

I first of all took up business management for Janet Steer—this was in 1913, and I feel I was a pioneer of my sex in this respect. I was absolutely "on my own," and, following this, I was engaged by Murray King and Clark as resident manager for the Coronet Theatre, Notting Hill. While there I had the honour to receive H.R.H. Princess Mary on the occasion of her first visit to a theatre. The play was Shakespeare's "As You Like It." Sir Charles Wyndham lured me away from the Coronet Theatre to look after his business interests, and I remained with him four years, and then I went to Sir Johnston and Lady Forbes-Robertson, where I had some of the most interesting experiences of my career. The play, "Eyes of Youth," was produced by Lady Forbes-Robertson, and for some unexplained cause was not the success it ought to have been at first. I was determined it should not be a failure, and set my brain to work to evolve some new notions in the way of advertising.

"Eyes" in London.

I placarded London with an immense pair of eyes—wherever one turned these eyes were gazing down. I pushed the business for all it was worth, and the result was a triumph. Lady Forbes-Robertson followed on with "Come Out of the Kitchen," and I only left her when she decided to go to South Africa, and this was because my husband, not wishing me to go, entered into negotiations and procured for me the Worthing Theatre Royal.

Miss Dora Fellowes is full of interesting reminiscences. An encouragement to aspirants lies in an incident she relates of the incentive given to Sir James Barrie by Mrs. Kendal. She was particularly impressed with a notice he had written of her performance, asked to see him, and remarked, "You ought to be in London." This so encouraged and inspired him that to London he determined to go.

ACTORS' BENEVOLENT FUND.

The Chairman's Appeal.

Mr. Charles B. Cochran, chairman this year of the Actors' Benevolent Fund dinner, has issued the following appeal:—

I am taking the chair on Sunday, Feb. 4, at the 27th annual dinner of the Actors' Benevolent Fund, and I am asking your support. I want you to come in the mood, not of charity, not of benevolence—let me say, in the mood of both; but also in the frank acknowledgment that whatever we do on this occasion is done in the sense of a due return to those who have done so much for others, in gratifying whatever sense of art they may possess, in alleviating the stress of toil, in brightening the greyness of their lives.

Daily the struggle for existence becomes more fierce. So, daily the value of whatsoever lubricates the machinery of business and commercial life becomes more valuable.

I am not disposed to weary you with figures. It must be obvious that if life becomes a greater struggle for the man of affairs it is a still greater struggle for the artist—less exacting in the claim for his reward, less expert in garnering that which he earns.

I most earnestly beg that you will support me on the occasion of this festival—that you will help me to make it a festival indeed, not only as a gathering of congenial friends of the theatre, but a festival in respect of the generous provision it shall make for those professors of an art we all admire and love, who, perhaps, from sheer misfortune, perhaps even from causes into which it is never the business of true benevolence to inquire too closely, have fallen by the way on that road which sometimes leads easily to Parnassus, but has so many rough stones, and so many pitfalls!

And now I come to the most important part of my letter, and following, as Chairman, a most gracious and charming lady, I am taking a woman's privilege of making it the postscript. I want money—more money than ever before. In past times this list has been swelled by a few individual contributions of large amount. Don't let those generous donors take flight. Let them increase and multiply. But—won't every recipient of this letter send something in the way of a subscription? Little gifts from a large expanse show that widespread and deep interest which is the life-blood of such a fund.

"LITTLE PLAYS."

Published by Stanley Paul and Co., Essex-street, Strand, at 2s., this volume, edited by Alfred H. Miles, consists of monologues, duologues, and dialogues, for drawing-room and platform use. The Editor points out that the book has been issued to meet the want of a collection of short pieces for home use, and which are well within the limits of drawing-room resources. There are a number of monologues, duologues, &c., by Catherine, Evelyn and Clara Shirley, a capital little play by Robert Overton, entitled "Fortune Favours Fools," a five-act tragedy in fifteen minutes, called "Alice the Woodman's Daughter," by the late Bernard Barker, some dialogues illustrating homely proverbs by Ellen Pickering, and a blank verse version of the old story of "The Beauty and the Beast," for performance by young people, written by the Editor. The givers of drawing-room entertainments will find their requirements fully met by a search amongst the varied and carefully selected contents of this volume.

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"Upholstered tip-up seats are now provided throughout on the ground floor, and not only are there tip-up seats instead of forms in the pit, but more "knee-room" is provided. Three inches more "knee-room" is allowed in the orchestra stalls, two-and-a-half inches more for the pit stalls, and two inches more for the pit. In spite of the fact that more room is allowed to each member of the audience, it has also been possible to arrange for eight more seats—but at the sacrifice of some standing room. The "Royal" patrons are assured of a comfortable seat from the back to the front of the house.

"The alterations have been carried out with most praiseworthy despatch. The work was begun on Saturday night, and finished early this afternoon."

Extract from "The Yorkshire Examiner," 4/12/22.

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THURSDAY, JANUARY 11, 1923.

TOURING CONTRACT DEADLOCK.

THE position between the Actors' Association and the Association of Touring Managers has taken an ominous complexion during the past few days, the Council of the A.A. having decided to ask their members by ballot for power to take any action rendered necessary by the present deadlock over the question of the Touring Standard Contract. Negotiations with a view to coming to an agreement, as our readers are aware, went on between representatives of the two bodies, but broke down just before Christmas.

An Ominous Movement.

It appears, according to the report of the negotiations issued by the A.T.M., that agreement was reached on all but one point. On the question of payment for Sunday rehearsals, which the A.T.M. desired to abolish altogether, the managers agreed that where Sunday rehearsals were occasioned by the imminence of a new production they should be paid for at the rate of one-seventh of the artist's salary, with a minimum of 10s. and a maximum of £1, the question as to whether such rehearsals were necessary to be decided in the case of a dispute by the Joint Arbitration Board. With regard to the minimum engagement, the A.T.M. conceded that notice should not be given until the end of the first week's performance, and if notice were not given then it could not, in the case of a continuous tour, be given until the end of the fourth week. The "competency" question was decided by the adoption of a clause providing that the engagement might be terminated by either party alternatively after three or six days' rehearsal, upon payment of one or two weeks' salary respectively. The difficulty regarding twice-nightly performances has been overcome. Among the revisions desired by the A.T.M. was that there should be no extra payment for twice-nightly performances. That, however, has been dropped, and the managers signified their willingness to pay 20 per cent. extra for twice-nightly performances upon a once-nightly contract. On the subject of the duration of rehearsal, the A.T.M. have waived their demand that the week should consist of 48 hours, and have agreed that the period should remain at 36.

Vacant Weeks.

Thus the dispute turns solely upon the vexed question of "weeks out." The former contract provided that there should be no more vacant weeks than one in ten, but the managerial society find themselves unable to accept any restriction of that character whatever. It is a point that bristles with difficulties. It should not be overlooked that the recent touring contract was made at the time of a boom in amusements, when any production that went out was practically sure of dates throughout the tour. Present conditions, however, do not provide any such certainty, and companies that go out cannot be sure that there will not be weeks when no revenue will be forthcoming.

On the other hand, in spite of the fact that it is generally conceded that a touring actor's year means usually not 52 weeks, but 46, a minimum of £3 does not allow for many weeks out.

The obstacle might be overcome by a guarantee of the minimum irrespective of the position of the actor, in the case of those tours the continuity of which is doubtful, or alternatively it might be agreed that any week out should be preceded by a fortnight's notice during which the actor should be at liberty to accept other engagements. The minimum is based upon the assumption that it is be a week's wage, and not to cover lost time. The A.A. might not be disinclined to surrender the claim for twice-nightly payment in favour of the concession that we have suggested regarding length of engagement.

Capital has been made out of the statement that the Actors' Association contains no more than 20 per cent. of the touring actors. There is, however, no other body in whom the interests of the calling are vested, and whether they include 20 or 100 per cent. of the workers, the Actors' Association is the representative society of the profession, and their claim to bargain for the whole of their calling should be respected accordingly.

THE PLAY IN PARIS.

Sacha Guitry's New Success—Talent Ignored by Family—Variety Restored at the Apollo—Musician Entertainment for Femina Public.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

PARIS, Sunday.—"Un Sujet de Roman," the latest cynical product of the versatile brain of Sacha Guitry, postponed a fortnight ago, when Mme. Sarah Bernhardt fell ill an hour before the rise of the curtain for the private Press show, was presented at the Theatre Edouard VII. on Thursday evening, and is a genuine success. This admirable comedy in four acts powerfully and sentimentally, with many a touch of human nature, depicts the depression of a literary light unappreciated by his family. Levaillé is a famous writer of a Balzac type, who has earned a reputation by the exalted ideal of his books. But his wife does not understand him, and has no suspicion that her husband is a genius. She blames his modesty and bewails his disinterested character, for the great novelist scorns the Legion of Honour, and has no ambition to become a member of the French Academy. He does not write for popularity or gain, but because he is an artist. Still, we are informed the wife has economised a fortune from the proceeds of her husband's copyrights.

For the Love of Helene.

Levaillé feels an aversion for such a companion of his life, and would have left her long ago had it not been for the sake of their daughter, Helene. Growing old, all he asks at present is to be left in peace, and to publish what he himself considers proper, without keeping in touch with the pulse of the general public. He writes for an elite, and is satisfied with their veneration, without any popular clamour. Helene is in love with Bourny, a young author and enthusiastic admirer of her father. He visits Levaillé to ask for his daughter's hand. The novelist is impressed by the suitor, but frankly warns him against marriage, contending that an artist should retain his full liberty to be happy. He, nevertheless, gives his consent to the union, and also confides to Bourny the manuscript of his latest book, which he considers too much in the novelette style; he suggests the younger author might publish in his own name, as a means of bringing him before the public eye.

Business—Not As Usual.

Shortly after, Levaillé has a stroke of paralysis, impairing his mental faculty. The wife then takes complete charge of the "business," commercialising his literary wares, and engaging a hack to compile another novel from the notes left by her husband, which is to be more to the popular taste, and warranted to run into several editions. Helene and her betrothed endeavour to defend the afflicted novelist, the original manuscript confided to Bourny being sent to the publisher as Levaillé's unfinished work, which offsets the wicked intentions of the mercenary wife. Fortunately for his friends, Levaillé recovers the use of his faculties, and completes the overthrow of her schemes. He contemplates a separation, but, finding her weeping over the numerous letters from admirers, and regretting her past actions (the wife not yet being aware he has recovered), when at last she becomes conscious of the real talent of the man with whom she has lived over forty years, he takes pity on her as the mother of his daughter, and promises pardon.

The part rehearsed by Mme. Sarah Bernhardt is that of the wife. It is now played by Mme. Henriette Roggers, and too much praise cannot be given her for her admirable impersonation of this ungrateful rôle, particularly following in the footsteps of the great tragedian, whose absence is universally regretted. Lucien Guitry again proves himself a great actor, the greatest in France to-day. His handling of the character of the genius ignored by his family is a masterpiece. This new work of Sacha Guitry is a literary treat for all classes of playgoers. With also "Le Blanc et le Noir" at the Varietés he has the two Parisian successes of the season running at the same time.

Apollo as Music Hall.

The operetta has been withdrawn from the Apollo, and last night (Saturday) saw the reinauguration of this theatre with a variety programme, the attraction being Battling Siki, the black gentleman who knocked out G. Carpentier, in a sparring exhibition on the lines of the recent engagement of Billy Matthews at the Alhambra. The best number is undoubtedly a ballet, "Carnaval Rouge," by Louis Hillier, former conductor at the Casino de Paris, danced by Mme. Trouhanowa. There are a dozen other turns, including the comic vocalist, Fortugé, who has launched the catch word of the hour in "My parents came to fetch me."

Femina Mixed Show.

The management of the Theatre Femina, headed by M. Gaihard, offered a fresh programme on Friday of the style given during the Christmas holidays. It is fresh as replacing the former entertainment, while reviving acts of other stages. One is apt to refer to an *old* fossil without realising a real fossil must be old, but we are not likely to call the mixed show of the Femina a "*new* novelty." Thus we have Anna Thibaud in her repertoire, Lyse Berty with her clever imitations, the "Marche des Nains" of Creig, with Mme. Romana and her young dancers; Betove, the humorous musician"; "Aventure de Jouets," two tableaux by Artel, introducing characters from Andersen's fairy tales; "Pantomime en Trois Couleurs," with music by Tchaikowski (the latter two items from Theatre Montmartre); "L'Arbre de Noel chez Jesus," by Dostoïewski, translated by Dumesnil de Gramont, recited by Mlle. Celiat, and so forth. It is a sort of Chauve Souris bill by local talent, constituting an enjoyable soirée.

Spanish Dancing.

Lolita Osorio, who has already been seen here, is back at the Comedie des Elysées for a series of performances, her speciality being the light fantastic to music adopted from Spanish popular airs. The dancing of this artistic artist met with a warm reception.

Death of Emile Moreau.

Emile Moreau, the French playwright, died at Brienon-sur-Armançon, Yonne, France, on Dec. 28, at the age of 70 years, following an attack of paralysis. He was the original author of "Madame Sans-Gene," for which Victorien Sardou was a collaborator in having it produced. Moreau wrote several other plays, having debuted in 1878, when 26 years of age, with an act in verse, "Parthenice," played by Sarah Bernhardt at the Comedie Française, which was followed by "Camille Desmoulins," at the Theatre des Nations (now the Theatre Sarah Bernhardt). "Madame Sans Gene" was staged in 1893; Madame Rejane produced his "Madame de Lavalette" in 1899 at the Vaudeville. In 1901 at the Porte St. Martin Moreau adopted Sienkiewicz's "Quo Vadis."

AS YOU LIKE IT.

Two Topical Topics.

"Polly" and Pollytics.

* * *

The former being notable for its parts, the latter for its partings.

* * *

So Pearl White thinks of entering a convent. Will that make Pearl whiter?

* * *

This sort of thing certainly tends to make a Mona-starry.

* * *

"The Beggar's Opera."

A non-stopera.

* * *

One enthusiast writes that he has seen it 63 times. Another was overheard to observe, "You remember that evening I didn't go to 'The Beggar's Opera' . . . ."

* * *

P arents
A nd
N urses
T ake
O ur
S ons.

* * *

The producer's motto (and the first-night critic's complaint): "It's never too late to end."

* * *

Shall We?

Dr. Coward says we should sing for our health. Many of us have no other possible excuse.

* * *

But the real trouble is when we have to sing for our money afterwards.

* * *

"Bill at the Old Vic." runs a poster. Not "Old Bill at the Vic."

* * *

"Is acting bad for the health?" asked the young man. "No," replied his doctor, "not if you're able to dodge 'em."

TOUCHSTONE.

SOME STRIKING CONTRASTS.

FROM CROMWELL TO COMIC POLICEMAN.

By HARRY ST. BARBE-WEST.

From Cromwell to comic policeman is a long jump—I am referring to the stage now.

To me it was a bit of a shock when I was asked by Miss Muriel Pratt to become a comic "bobby." And when I knew I had all manner of "stunts" to do—I have to stand on my head and two dances to do—well, I thought the change from Cromwell and from "The Secret Agent, in which I played the part of Veloc, who is assassinated in the last act by his wife, was really the "limit." But I am quite satisfied with the change.

It is not the first time I have played a comic part, but it is my first effort as a "peeler." Years ago I had two particular horrors. One was that I should ever play a parson, and the other that I should ever impersonate the policeman. But it was my luck to play the parson once. He was a most dreadful type of parson that you can ever meet. He was in "Magda," Mrs. Pat Campbell's famous play. I had to make my entrance in a curate get-up, with a bunch of flowers clasped in one hand, which flowers I had to present to the lady. And I can assure you that the rôle of parson is one of my two *bêtes noires*.

In my present rôle of P.C. I play in the first act a perfectly straight "Copper"; then he goes through the crack and becomes a very fantastic policeman. So in my make-up I have had to strike a happy medium to suit the first act.

All the same, I enjoy my part, more especially because I realise that an artist to be a success must be versatile. That is why I have come down from Oliver Cromwell to a comic policeman.

In the past I have played parts such as Francis Drake and Marcus Superbus in "The Sign of the Cross," and the romantic part of D'Atagnan in "The Three Musketeers." Just before I went to the Ambassadors to play Cromwell, I did the heavy part in "The Knave of Diamonds" with Miss Violet Vanbrugh. Another tremendous contrast to my present P.C. part was the little old bookseller, Todman, in "Liberty Hall." You can scarcely get two types more utterly distinct than Todman and Sir Giles Carfax, in "The Knave of Diamonds." I was at the Apollo twelve months ago with "Don Q," playing the Drunken Prince in the prologue. It may be interesting in this connection to say that I have played three parts in succession, in which I had to die from drink—the leading part of Captain, in "The Brave and the Fair," at the Kingsway; then I played the Prince in the prologue of "Don Q," where I again died of drink; and from that show joined Miss Vanbrugh in "The Knave of Diamonds," where I once more died of drink. And eventually I took the part of the puritanical Oliver Cromwell, who never had a drink in his life. Now, as I have stated before, I am a policeman, ready and willing to lock up anybody who is drunk, or to remove his body to the mortuary should any man die of drink.

So that the parts I have played make a really strange contrast—a tremendous contrast. This is as it should be. The day should have passed when an artist is engaged only because he can play a particular type of character. It is a known fact, and has been a foolishly recognised fact for years, that if an artist could not play one type of character he was not engaged at all. Versatility did not count; only the man suited to the part was employed. If he was accustomed to play the waiter, he was engaged as the waiter; if he was a policeman, he was engaged as a policeman, and so forth. The real art that an actor practised was sacrificed with a view of obtaining a type. If the age of that type was 60, and the actor was only 59, well, he was not engaged; he must be 60! There is no reason at all why a young man of 20 should not impersonate the rôle of a man of 90.

Just about the time I fixed up to be a P.C., I had an offer to play Napoleon on the films. This was the third time I had been offered the part of Napoleon, but curiously enough something always cropped up to prevent my doing so. This is an extraordinary thing, but it is true. Some day, however, I shall play Napoleon.

THE DRAMA IN AMERICA.

David Warfield as Shylock—"Johannes Kreisler."

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

NEW YORK, Dec. 23.—David Belasco's production of "The Merchant of Venice" at the Lyceum Theatre, with David Warfield as Shylock, has been under consideration for nearly twenty years. It was shortly after Mr. Warfield came under Mr. Belasco's management to act Simon Levi in "The Auctioneer" that the two men decided that some day they would join hands on a production of "The Merchant of Venice"; and now that this has been done, and both Mr. Belasco and Mr. Warfield have won enthusiastic praise for the doing of it, it is interesting to recall a passage in William Winter's "Life of David Belasco," in which the biographer found it necessary to combat the charge that Belasco feared to present the plays of Shakespeare, and thus furnish a final estimate of his powers as a producer. Mr. Winter showed that there was no man so well qualified for the undertaking as Mr. Belasco.

Mr. Warfield's embodiment of Shylock has surpassed all expectations. It is a performance of great merit, and one that will attract large audiences for many a day to come. Highly naturalistic throughout, Warfield endows the part with racial characteristics of indisputable veracity. His rendering of the passage beginning "Hath not a Jew eyes?" was magnificent.

Mr. Belasco has produced the play with a scenic investiture by Ernest Gros of the most lavish, artistic, and appropriate kind, the successive stage pictures being as tasteful as they are splendid. "The performance, considered as a whole," says a leading critic and Shakespearean authority, "completely puts into the shade every Shakespearean production since the days of Henry Irving." The costumes were designed by Percy McQuoid, R.I., and made by B. J. Simmons & Co., of Covent Garden. The incidental music, by Norman O'Neill, is very beautiful and enhances the charm and effectiveness of the entire performance. The arrangement of the play is in five acts and eleven scenes. An innovation is the scene showing the interior of Shylock's house, in which the Jew discovers that Jessica has fled with his money and jewels. Mr. Belasco has engaged a brilliant supporting cast, largely composed of English players. Philip Merivale as Bassanio, A. E. Anson as the Duke of Venice, Herbert Grimwood as the Prince of Morocco, Ian MacLaren as Antonio, W. J. Percival as Gratiano, Fuller Mellish as Old Gobbo, Herbert Ranson as Salarino, Reginald Goode as Solanio, and Charles Harbury as Balthazar, are all excellent in their respective rôles. Mary Servos is a youthful and attractive Portia. Mary Ellis and Julia Adler acquit themselves well as Nerissa and Jessica.

"Johannes Kreisler."

A fantastic melodrama in a prologue, three acts, and forty-one scenes, means something new in stagecraft. The elaborate mechanism employed in the production creates effects that are certainly novel and interesting, but the numerous changes have a rather unfortunate effect upon the play. Written by Carl Meinhard and Rudolf Bernauer, it was last year's success in Berlin, and has now been done into English by Louis N. Parker, adorned with a handsome ballet, and produced by Messrs. Selwyn at the Apollo Theatre. The play had its origin in a semi-autobiographical tale of Hoffmann called "Kreisleriana." It tells the story of the love of the composer Kreisler for his Julia, and of the four guises in which she appears to him in the course of his life. Each of the fair ones who seem to have the form and spirit of the love he has lost is shadowed by an evil and venomous being whose aspect is that of the stern Father Ignatius who first came between the lovers. At the last it is the prima donna singing in "Don Giovanni" at Potsdam who becomes the final embodiment of Kreisler's love, and their last scene together is a meeting of their spirits alone on the stage of the black, empty opera house at night. Jacob Ben-Ami is a tragic and moving figure as the broken composer, particularly in the scene where he conducts a rehearsal of his life work and rebels at an attempt to distort it. The rôle of the heroine, in the capable hands of Lotus Robb.

The first act has seventeen changes of scene, and it is the least entertaining of the three. The second and third acts, with about twelve scenes each, depend less on the scenery, and hold the interest throughout. The curtain is not raised. It is transparent, and the changing of a scene is merely a matter of switching off the lights. The successive scenes appear abruptly in various parts of the stage—now at the left, then at the right, ten or fifteen feet above the stage level. Then, suddenly, the entire stage is used, or a room rolls out towards the audience growing larger as it approaches.

In aid of the new Extension Fund of the London Temperance Hospital, Hampstead-road, a grand concert will be held at the Æolian Hall, Bond-street, on Tuesday afternoon, January 23. The concert is under the patronage of the Princess Louise, the Marchioness of Lincolnshire, and the Mayor of St. Pancras.

THE VARIETY WORLD.

Vaudeville Golfers — More Wolves — V.A.F. Meeting in Glasgow — Variety Invalids.

The Colonel Walwork Cup.

Mr. George Swift and Mr. Horace Sheldon played off for the Colonel Walwork Cup on Friday last. Sudbury was selected as the scene of conflict, but the weather had made the ground very wet. Horace was slightly off his game, and George Swift won at the fourteenth hole. Mr. Swift thereby qualifies to hold the magnificent trophy presented by the V.G.S.'s good friend, Colonel Walwork.

The Ball for Hitters.

By the way, Mr. Swift played with one of the new "Dave Carter" balls, and is extolling their excellence. Mr. Swift describes it as the ball for long hitters.

Golf at Wimbledon Park.

There will be a lot of golf this week at Wimbledon Park, where many variety stars played a year or two ago. Among those who are fixing up matches for the current week are Jesse Jacobson, Kharum, Charlie O'Donnell, Charlie Tucker, and George Swift.

Football.

Playing at Acton on Sunday, the Shepherd's Bush Empire defeated Francis and Day's by 9 goals to 2. Shepherd's Bush are still undefeated, and play Holborn Empire's return match on Sunday next, at Streatham, at 11 o'clock.

"The Wolves."

At a meeting of the Grand Council of "The Wolves," held on Friday, when Albert Voyce presided, the special instructions drawn up by the Assistant Prompter for the initiation of prospective members and for the conduct of provincial Lodges were endorsed. It was also decided that the Glasgow Lodge should be designated the Premier Lodge of Scotland.

Mr. Fred Roberts, of Leeds, was empowered to inaugurate a new Lodge in that city. Arrangements were made to hold initiation meetings on Tuesdays, January 16, 23, and 30, at 12 noon, at the Horse and Dolphin Hotel, St. Martin's-street, Leicester-square.

Members of the Grand Council are requested to note that a meeting of the Grand Council will be held every Friday, at 5 p.m., in the V.A.F. Board Room, until further notice, and that they are urged to attend, when in London, as there is always important business to discuss.

New Members.

Sixteen new Wolves were elected at 12 midnight in the Band Room of the Prince's, Bristol, when the local Twelfth Night Cake was cut by Mrs. James Macready Chute, the managing directress of the theatre. Assisting at the ceremony were the Sheriff of Bristol and many of the local clergy. Dan Leno, junr., was in the chair, and was assisted by Mr. Barry Lupino. Amongst Wolves made at Bristol were: Coram, Talbot O'Farrell, Bay Russell, Geo. S. Young and Sammy Shields.

Lily Masters.

We have had another cheery letter from Lily Masters, who is making excellent progress down Bournemouth way. As the song says, she is getting better and better every day. She wishes to be kindly remembered to all friends.

G. T. Pattman.

Mr. G. T. Pattman, the well-known organist, who had the misfortune to break his leg recently, is now making a good recovery, and hopes to be able to resume his engagements by about the beginning of February. Mr. Pattman is rapidly booking up engagements, both in variety and picture-house work.

V.A.F. Meeting in Glasgow.

A special meeting of V.A.F. members will be held on Friday at 1 p.m., at the Central Halls, 25, Bath-street, Glasgow, when a retrospect of the work of the Federation and what it has done for members during the past year will be given by Mr. George Westland. V.A.F. members in Glasgow are urgently requested to attend.

For the V.A.B.F.

Doubtless owing to the success of the Variety Ball in London, variety artists who are appearing in pantomime feel that dancing is a very profitable medium for raising funds for the V.A.B.F. The season in this respect should be a record one. A pantomime ball will take place at the Free Trade Hall, Manchester, on Friday, February 2. Bruce Green, Jay Laurier, and Mr. Sidebotham are working hard on the arrangements for Sheffield's pantomime ball arranged for February 1. Marriott Edgar and Rene Reel are looking after Leeds; Barry Lupino hopes for a big success in Bristol; while Sylvia Rosen, John Morgan, and Harry Claff will no doubt accomplish big results at the Horns Assembly Rooms, Kennington, on Thursday, January 18.

"Dick Whittington" at Leicester.

Mr. Fred Clements' pantomime, "Dick Whittington," has settled down to a solid success, and is doing very nice business. The cast includes Conn. Kenna, who keeps the fun going throughout, and his partner; Dolce Cirello is a first-rate principal boy, and Marjorie Fulton is adding to her popularity as principal girl. Johnny Fuller as the Cat is a great favourite. The producer is Frank Irwin.

V.A.F.

Members of the Variety Artists' Federation are requested to note that three death levies are now due upon the 1923 book. Red stamps two.

Eric Randolph.

At Finsbury Park Empire this week Eric Randolph commences a four-month season in town, including two weeks at the Palladium. Eric is presenting his new song scena at the former house, where he has made a great success this week.

Billy Danvers.

Billy Danvers has scored a big success in the panto. at the New Theatre, Cardiff, where he is playing the part of the bad lad, Tinbad, in "Sinbad the Sailor."

Marjorie Fulton.

Marjorie Fulton, who is the charming principal girl in Fred Clements' panto "Dick Whittington," at the Opera House, Leicester, is featuring "Peggy O'Neil," which she was the first to introduce, and "Yoo Hoo." She is also heard to much advantage in her duet with the principal boy, Dolce Cariello, "Hiawatha's Melody of Love." Marjorie will be at the Victoria Palace on Feb. 12.

Musical Exceldas.

The Musical Exceldas open this week on the Macnaghten Tour at the Palace, Blackburn, following next week on Moss's, at Palace, Salford.

One Good Turn for Another.

On Friday night the officials and staff of the Empire Theatre, Sunderland, held their annual social in the Boilermakers' Hall. The company numbered 130, and a most enjoyable night was spent. Mr. A. E. Barnes, the resident manager of the theatre, thanked the proprietors of the hall for having granted it free of charge, and the secretary of the Hall Committee said it was just one good turn for another good turn received from the theatre, which always did what it could to help the boilermakers in times of stress and depression.

Georgie Wood.

Georgie Wood paid a flying visit to his relatives in Sunderland last Sunday, and at night attended the Buffalo Lodge, at the Villiers Hotel, of which he is a member. He was warmly welcomed and told some interesting anecdotes of his experiences during his recent visit to Australia. Although he was glad to be home again, he confessed that he should have liked to have spent more time in Australia, where he was everywhere most cordially received.

June Mills.

At the Theatre Royal, Glasgow, June Mills is playing her second season with Howard and Wyndham as Dame, and from all reports this popular comedienne is proving even more successful than last season in Edinburgh.

Francini and Elsie Olloms.

That versatile pair of instrumentalists, Francini and Elsie Olloms, have just returned from the Continent after a most successful season in Amsterdam.

Reg. Bolton.

At the Coliseum, Glasgow, where Florrie Forde is playing a resident season, Reg. Bolton is again to the fore in the comedy scenes of this production, which has proved a triumph for all concerned.

Lucille Benstead in South Africa.

Lucille Benstead has, we hear, made a phenomenal hit in South Africa. On her opening night at the Tivoli, Capetown, she had to sing no fewer than nine songs, so that she will be assured of a successful season in the Colonies.

Daisy Taylor.

Next Monday, at the Hippo., Southampton, Daisy Taylor opens in Murray and Zeitlin's new production, "The Upper Ten," which will be seen in town in a few weeks.

Wallie Pearce.

Wallie Pearce, the clever young character dancer, who is doing very well at the Victoria Palace this week, has frequently threatened to sing. He will do so next week at New Cross Empire, where he will produce a new song called "Sandy McKay."

Southwood and Lady.

At the London, Shoreditch, this week Southwood and his Pink Lady are presenting their delightful act in town again, and are doing particularly well.

For the War Seal Foundation.

Working models have been responsible for the raising of £16,700 for the War Seal Foundation, founded by Sir Oswald Stoll, and in which so much interest is taken by H.M. the Queen. The models, which are set in motion by placing a penny in a slot, are to be seen in the showrooms of Thomas Parsons & Sons, 315/317, Oxford-street. Messrs. Parsons have borne the whole of the publicity expenses and the revenue accruing from the exhibition is paid over to the War Seal Foundation without any deduction whatever. Amongst recent additions to the collection is a working model of a surface condensing marine engine lent by the Duke of York.

A Popular Gun Club.

Conn. Kenna, who is doing so well as principal comedian in Fred Clements' pantomime, "Dick Whittington," at Leicester, has also made a big hit with the townsfolk. He has organised a gun club, the members of which have to be provided with a toy "repeater," which looks much like the real thing. When the members meet they have to shoot, and the victim stands refreshments!

For South Africa.

The following artists sailed from Southampton on Friday, per R.M.S. "Briton," to fulfil engagements with the African Theatres, Ltd., booked by the I.V.T.A., Ltd.:—Hope Charteris and Eve Dickson, Zaza and Zozo.

Scottish Musical Artists.

Mr. Fred Colline, the president, occupied the chair at the 28th annual general meeting of the Scottish Musical Artists Benevolent Fund, held at Central Halls, Glasgow. He commented on the gratifying report and balance sheet submitted by Dr. John Bell, secretary, and said the members had good reason to be proud of the financial position of the S.M.A.B.F., considering the trying times the profession was passing through. On the motion of Mr. George Lambert (Greenock), seconded by Mr. Mowbrey Harold (Empire, Glasgow), Sir Harry Lauder was unanimously elected a patron.

Vivian Peake Ensemble.

At the Hippodrome, Exeter, last week, the Vivian Peake Ensemble proved a great attraction, and were complimented by the management on their artistic entertainment. This talented company will shortly resume in town for a season.

Vine and Russell.

At the London, Shoreditch, last week, Vine and Russell concluded their present act, as they are shortly rehearsing for the new production, "Laughter (Un)limited," to be produced by Westbourne Productions at the Hippodrome, Boscombe, next month. A week or two later it will be seen in town at the Balham Hippodrome. A capital supporting cast has been engaged—30-strong—including Wyn and Ivy, and Jan de Martell. The book is written by E. Melvin, whilst Stanley and Alleyn are responsible for the music.

Hilda Nelson at Palladium.

That gifted vocalist, Hilda Nelson, will make her reappearance next Monday at the Palladium, along with her talented players, Patricia Rossborough and Peter Muscant. Miss Nelson has arranged to give an entirely new programme, which will include selections from "Boheme," "Rigoletto," and "Butterfly." Miss Nelson, who achieved considerable success with the Beecham Company as an operatic vocalist, prior to her music hall début, is rather keen to make a change from her present repertoire. Miss Rossborough—with a Steinway piano—will introduce during the week the second and fourteenth Rhapsody (Liszt) and the Greek concerto.

Violet King.

That brilliant violiniste, Violet King, is at present appearing in Belgium, and is meeting with much success at the Scala, Antwerp, following a gratifying reception at Liège last week. Miss King will conclude her Continental engagement at the Palais D'Ete, Brussels, on the 26th inst., and is due to open on the L.T.V. on Jan. 29.

M.H.A.R.A.

The 127th meeting of the Executive Committee of the Music Hall Artists' Railway Association was held on Wednesday, January 3, when the following members were present: Messrs. Harry Claff (Chairman of the Committee), who presided, Fred Herbert (V.P.), Harry Marlow (Hon. Trustee), Alf Herald, and C. Douglas Stuart (Secretary). The minutes of the last meeting were read and confirmed. Mr. McCarthy submitted the weekly financial statement, which was passed as read.

Music Hall Ladies' Guild.

The committee of the Music Hall Ladies' Guild wish to thank Miss M'Lita Dolores, Mr. Julius Darewski, and the principals of the "Listening In" company, for a collection of £40 made during their visit to Southport, and to Miss Margaret Radcliffe for 16s., collected at the Victoria Palace; also Miss E. G. Clarke for 2s. 6d., her membership subscription.

During the past month 139 cases have been helped with monetary grants amounting to £102 odd, in addition to clothing at a cost of over £200. There is also the maintenance and education of the orphan children to be paid for. The committee make this statement to show the profession and the public how urgently funds are needed to carry on the good work.

All cheques and postal orders should be made payable to the secretary, Room 35 and 36, 18, Charing Cross-road.

We are sorry to hear that Sam Richards has had to undergo an operation to his foot. Mr. D. Marks is meanwhile "carrying on."

"Oh! Yes."

At Willesden recently Fred Karno's revue, "Oh! Yes," concluded its present London season, playing to fine business. Jackson Owen as chief funmaker, worked with untiring energy, and with complete success. He was ably supported by Mona Frewer, a talented artist. Pretty Doris Chappell sings and acts in delightful fashion. Indeed, the entire company, which includes Florence Harrington, Ashford Shaw, Leslie Rome and Connie Leonard (a fine pair of dancers), C. C. Andrews, Harmony Four, and a capital chorus, all share in the success of the show, which is excellently produced. This week "Oh! Yes" is at the Ardwick Empire. It will be in town again in March to play the Stoll halls.

Death of Robert Fossett.

"Sir" Robert Fossett, one of the best-known proprietors in the equestrian world, passed away at his home at Tiffield Lodge, Northants, on the 31st ult. He leaves a family of eleven children. Sir Robert, it will be remembered, ran the big circus at the Agricultural Hall, Islington, successfully for many years. The funeral took place on Monday at Northampton.

Mr. Stanley Logan.

Mr. Stanley Logan and Miss Mabel Green are due at the Alhambra in a few weeks' time.

Broadcasting Rights.

"The Phanton Musician," a sketch by John Bond, which Mr. Raymond Browne-Lecky, the actor-musician, will produce shortly, will probably be the first stage show in which the broadcasting rights, in addition to the usual amateur and cinema rights, are reserved. In addition to Mr. Browne-Lecky, Mr. Kyle Hughes will also appear in the sketch.

Leslie Strange.

At the Alhambra last week Leslie Strange with his wonderful character impressions was a much-appreciated turn. Next week he returns to town again at Wood Green.

Noel Fleming's Reappearance.

The well-known tenor, Noel Fleming, is announced to appear at the Palladium on Monday next.

Mr. Charles Gulliver happened recently to see a photograph of Mr. Fleming selling matches outside the Monico in a picture paper, and at once invited him to the Palladium. Mr. Fleming rehearsed several songs, and Mr. Gulliver decided to give him an immediate engagement.

Less than a year ago Mr. Fleming was singing in "Monsieur Beaucaire." Shortly after this he was obliged to go into hospital, from which he has only recently emerged.

Noel Fleming joined the Army in 1914, and was discharged in 1915 owing to ill-health. Later he did splendid work in Lena Ashwell's first concert party, but subsequently he broke down again.

"You'd be Surprised!"

Frank H. Fox tells us that he has been engaged to play in "You'd be Surprised" at the Opera House, Covent Garden.

The Hengler Bros.

The silent comedians, the Hengler Bros., who were at the Alhambra last week, did particularly well. Next week they play their Irish dates, and return to town, to the Victoria Palace, on Feb. 19. After that they go over to the Continent for three months.

Charles Warren.

Mr. Charles Warren, the personal representative of M. Witmark & Sons, the well-known American publishers, has just returned to England, bringing with him a big budget of new numbers, of which big things are expected. Artists on the look-out for the latest American successes should call at 125, Shaftesbury-avenue.

Champion Roller Skater.

The winner of the Half-Mile Amateur Roller Skating Championship of Europe at Holland Park Skating Rink on Saturday evening was a music hall artist, Mr. A. V. Symondson, one of the eccentric dancers and singers known as the Arnold Bros., who were appearing last week at the Palace, Luton. Mr. Percy Hart, the general manager of that hall, kindly excused Symondson taking his part in their act at the second house performance, and he was able to reach the Rink in time and not only to win the race but to break all records by doing it in 1 min. 30 2-5 sec., beating the previous record by 4-5 sec.

The Terriers.

At the meeting on Sunday last, Will B. Willby officiated as W.T., Walter Norman as V.T., George Beachcroft W.D., Charles Saltley Y.B., Fred Hughes, organist, and Arthur Were, secretary.

A hearty welcome was extended to Beachcroft and Saltley upon their reappearance in the Kennel.

The following application for membership has been received:—Second notice, Frank Major.

A ladies' concert will be held on Sunday, at the "White Bear," Lisle-street, W.C., Terrier Will B. Wellby in the chair. Walter Norman will act as musical director. Members of the variety profession are cordially welcome.

All nominations for the positions of president and vice-president should be forwarded to the secretary as soon as possible.

Candidates for initiation are requested to note that the next meeting of the Order will be on Sunday, 21st inst.

FORTY YEARS AMONG THE "STARS."

REMINISCENCES OF A SONG-WRITER.—XIII.

By JOHN P. HARRINGTON.

Pantomime Time!

Glorious memories of bygone "hardy annuals," and the many famous "boys" and "girls," "dames" and "barons" who enraptured me in days of old ever recur to me, at this season, mellowed by age, like old wine, but fragrant still and full of bouquet.

Although I have not, perhaps, seen quite so many thousands of pantomimes as J. T. Grein claimed to have seen plays at a recent festive gathering, forty years of pantomime-sampling is a pretty good innings—for you can see a lot of pantomimes in forty years, can't you?

Macdermott in Pantomime.

It was somewhere about that length of time ago that I saw the Great Macdermott enact a leading comedy rôle in one of "Bill" Holland's pantomimes, at the Surrey Theatre. I forget what the pantomime was called now, also the particular character that Macdermott played, for I was a young boy at the time; but I know I certainly did think that Mac was about the heaviest and most melodramatic funny man I had even seen in pantomime.

However, as pantomime comedians frequently do, he saved himself (in my eyes, at all events), with one song, to which he had a host of topical verses. If I remember rightly, the number was "Says the Young Obadiah to the Old Obadiah"; anyhow, every verse brought him rounds and rounds of applause. I might mention that this song was all over the town, long before the advent of the pantomime in question; so that the present-day plan of filling pantomime with already-popular songs is by no means a recent idea, although it certainly was not so extensively practised in the old days as now.

George Conquest the Elder.

Writing of the Surrey reminds me of, perhaps, the most wonderful all-round genius I have ever met—George Conquest the Elder—father of three clever sons, George, Fred, and Arthur, fine comedians and pantomimists to a man.

There seemed to be nothing this gifted man could not do.

He could write pantomimes, play any part in them, grave or gay (except principal boy, for which he hadn't the figure!), design the dresses, paint the scenery, leap through traps—in short, there was no limit to the things pantomimical that he could accomplish.

Old George had an unerring eye for talent, and many of the biggest stars, before they attained to stardom, played under his pantomime banner, either at the old Grecian Theatre, or, subsequently, at the Surrey. Two notable comedians in this gallery were Dan Leno and Tom Costello.

For several years in succession, my old-time partner, George le Brunn, was engaged to specially compose and arrange all the music for the Conquest pantomimes, and I was commissioned to write all the special songs and adapt the popular ones to the requirements of the plot.

You know the style of thing?

One of the most successful songs of the year would lose its identity entirely, except for the melody, bowed down by such new words as these:

"Hooray! Hooray!
The Princess comes this way," etc.,

instead of the original lyric.

I believe this is the sort of thing they still do in some of the provincial pantomimes. No wonder the music publishers get annoyed sometimes!

When the "Forty" Got Wild.

I think George Conquest the Elder was one of the pluckiest men I ever knew. There was scarcely a bone in his body that had not been broken at some time or the other, principally through his ultra-daring trap work, in his earlier and more reckless days.

One can understand a performer who was shot through a trap in the stage right up into the "flies," there to catch a precarious grip on a dangling rope, having a smash-up, sometimes; yet, I was witness one year to a very different accident to George Conquest, also brought about by a trap.

The pantomime was "Sinbad the Sailor," and Conquest was playing the part of the Old Man of the Sea. He made his first entrance slowly, through a trap; but in some unaccountable manner one of his shoulders was forced against the side of the trap, during his journey through the opening, and a severe dislocation was the consequence.

I was sitting in the stalls, and I saw what I afterwards knew to be beads of agony standing out upon the actor's brow; yet the plucky old chap played his part right through as if nothing had happened. Afterwards, of course, he was very ill indeed, and his understudy had to play in his stead, but his marvellous courage under such circumstances was alike the wonder and admiration of the entire company.

I remember a rather cruel practical joke that one of the comedians (he is dead now, so he shall be nameless!) played on some of the Surrey chorus ladies, one year. The pantomime was the "Forty Thieves," and while the "forty" were on the stage, the comedian in question got specially busy with nails and a hammer, and nailed all the shoes required for their next "change" to the floor of the big room in which they dressed.

When they rushed up to their dressing-room, slipped into fresh costumes, and then couldn't induce their foot-gear and the floor to part company, the language of the "forty" was best Surreyside Saxon!

Marie and Alice in "Whittington."

One of the most delightful and dashing of principal boys was Marie Lloyd—one of the sweetest and most winsome of pantomime heroines her sister, Alice.

What a gracious pair they made, when they played together in "Dick Whittington," at the Crown Theatre, Peckham!

In my mind's eye I can see them now, Alice at her lattice window, Dick love-making below, whilst keenly observant Orlando Powell, from the conductor's seat, "wagged the stick," to one of his own most delightful melodies, charmingly duettised by the talented twain, with a set of words of my own contriving!

And what a company supported them! The original Macnaughtons, Tom and Fred; Charlie Austin, and a whole host of other clever people.

Again I conjure up the auditorium of the Crown Theatre, filled to overflowing with some of the smartest men and women in town, at that period, on the occasion of Marie Lloyd's benefit.

I can see Solly Joel "opening" champagne in the saloon, after the pantomime was over, and toasting "dear old Marie," amid the acclamation of some of the best and brightest in sporting, financial and stage circles, and our queen of comedy queens tearfully but happily responding, in a few well-chosen words!

Ah, dear, never-to-be-forgotten days!

Pantomimes are splendid pageants in these days; the boys and girls are dashing and winsome as of yore, the comedians as comic as their predecessors; yet, somehow, there seems missing some of the pristine charm that clung to the productions of old, as perfume to the rose.

Is it that we have grown older and custom has staled pantomime's infinite variety?

I wonder!

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LONDON VARIETY THEATRES.

THE COLISEUM.

Mme. Vera Lavrova (the Baroness Royce-Garrett), the operatic soprano, is capturing all hearts at the Coliseum this week with selections from her comprehensive repertoire of operatic airs, dramatic and lyric songs, from which she gave us three numbers and an encore, all exquisitely rendered and sung in glorious voice.

Grock continues here as popular as ever—his audience alternately preserves an appreciative silence and a hilarious uproar—tribute respectively to his musical genius and comedy gesture.

Equally successful is Mr. Alfred Lester, with a cleverly conceived comedy, "The Night Porter," in which he has provided himself with admirable "foils" Miss Daphne Riggs and Mr. Frank Freeman. Mr. Lester is in his element as the morose night porter who can find nothing attractive in his job until something happens which provokes from him the comment that it is the most exciting thing he has experienced since the boiler burst.

Messrs. Burt Hughes and company kept the ball rolling, literally, with their exhilarating comedy sporting act, "Chelsea v. Tottenham," in a cycling push-ball game. This energetic quintette, three ladies and two gentlemen, having a big reception.

Miss Marie Dainton is back again with her ever attractive mimicries, Isolde and Alexis create a marked impression with their sensational dancing, the Medini Trio go high in popular estimation with their unsupported ladder act, Miss Hazel Elliott and her Candies do well, and Messrs. Fred Lake and Tom Barrasford, with pianist, provide their usual breezy entertainment, featuring "Oh, Star of Eve."

THE PALLADIUM.

The "Veterans of Variety" continue to contribute in most entertaining fashion to the Palladium programme. Their items have been changed this week, but prove just as excellent as their original ones. Florrie Robina is now singing that old favourite, "Oh! Said Aunt Matilda to Her Sister Margarine," Marguerite Corneille renders most excellently the popular "Always," and Sable Fern, looking very dainty in a white flannel lounge suit, sings artistically "The Lily of the Valley." Then that fine eccentric comedian and dancer, Charles Lee, rouses the audience to great enthusiasm with "Where the Water Lilies Grow," Charles Bignell revives "What Ho! She Bumps!" Leo Dryden is as fine as ever with "The Miner's Dream of Home," Jake Friedman sings all the parts in a burlesque opera, Tom Costello, best of descriptive vocalists, contributes "The Ship I Love," and Arthur Roberts once again sings that old "H.M.S. Irresponsible" song, "Topsy Turvy." For a finale, the whole company unite in singing, under the leadership of Tom Costello, "Comrades." The work of this company is a great success, every item being loudly applauded.

One of the most novel "dramalets" of recent years is "Dollars and Sense," with the author, Alan Brooks, the very excellent young American actor, in the leading part. The sketch has been played in this country for some months now, and is deservedly popular wherever it goes. The large Palladium audience on Monday gave it a great reception.

A novel act, combining brilliant piano-playing with original comedy, is that of Herschel Henlere. One of Mr. Henlere's chief items is the playing of a long and ingeniously constructed selection of well-known airs. He invites the audience to whistle to the tunes, but no sooner are they well started with one than they find he is playing another! The idea is simple, but the result is exceedingly amusing.

Ella Shields, most artistic of male impersonators, sings perfectly two really good numbers, "It Will Be the Same Old Piccadilly" and "A Sailor's Life," and Whit Cunliffe contributes, in his usual lively fashion, "London Town." Jack Lane, the irrepressible "Yorkshire Rustic," entertains in his always amusing manner, with songs, stories, and piano playing, and the Versatile Three easily maintain their popularity with Palladium audiences.

There were two turns absent at the first evening performance on Monday, Frank and Vesta, and Jack and Evelyn, but excellent deputies were forthcoming in Dirk and Anton, trapeze performers, and the Saschoff Troupe of Russian Dancers.

THE ALHAMBRA.

Excellence in every item marks the current programme at the Alhambra, despite the fact that Miss Florence Smithson was unable through indisposition to appear on Monday. Tucker, who deputised, is a popular figure in variety, and with his fiddling, his singing, and his dancing kept the house highly entertained in his own distinctive style.

Prime favourite is Talbot O'Farrell, with songs that are new, and others that have already won favour. Of the former is "Don Juan," a tuneful ditty of the lovemaker of ancient lore. "If Shamrocks Grew on the Swanee Shore" is a rollicking song which just suits Mr. O'Farrell's style, and equally, of course, the taste of the audience. We cannot enumerate all the songs he sang, but perhaps the most taking is "The Little Old Town in County Down," a touching ballad of the Emerald Isle. Most wonderful about Mr. O'Farrell's act is his capacity to step from humour to pathos. What, for example, could touch the springs of sentiment more effectively than "Come Back to Ould Ireland and Me," which the singer gives us in front of the tabs immediately after he has kept his hearers roaring with laughter over his witty stories? Mr. O'Farrell's act grows more fascinating than ever.

An interlude out of the ordinary is that presented by Major Raymond Phillips, who has reconstructed his wireless controlled airship to represent an "aerial mail," and by means of a wireless installation makes a huge airship float about the auditorium at will in a most interesting manner. Fun fresh and spontaneous arises out of the monologue "P.C. Hoppit's Retirement," in which Howard Rogers impersonates a rakish country squire, a village constable, and the vicar of the parish. Each character is endowed with individual manner and speech, and the laughter aroused is genuine and unforced.

An early return is made by the Jovers, who appear to be able to accomplish anything in the realms of music, comedy, or the gymnastic art. Work of an equally amusing and amazing kind is done by Poley and Partner in an act which is rightly called whirlwind comedy novelty, and the Mongadors juggle with Indian clubs in a way that is perfectly bewildering. Exquisitely dressed Patty Loftus sings and dances daintily, and is perhaps the finest high kicker of her sex; and Signor and Mme. Borelli entertain with their popular cat duet.

VICTORIA PALACE.

An important instrumental innovation is introduced at the Victoria Palace this week. Mr. John Weaver and his orchestra leave the orchestra well in the middle of the programme only to reappear on the stage as the bright jazz perpetrators. With their familiar constitution augmented by a member of the saxophone family and a whirlwind banjoist (Mr. Travatore Scala), they run through a quick-fire programme of all the popular syncopated numbers.

Mr. Wallie Pearce, who makes a successful appearance at the Pimlico house this week, is a dancer of more than ordinary ability. So strong and precise is his sense of rhythm that he can dispense with music during whole chunks of his act without detracting from its effect, and his pedal imitation of a kettle-drum is very realistic. One can always be sure of pleasant entertainment from Miss Betty Barclay and Mr. George Glover. Good songs, a picturesque setting, and plenty of witty repartee are the principal ingredients of their show. Mr. Herbert L. Cooke accompanies them at the piano.

Mr. Billy Bennett is a comedian who has taken care to equip himself with good material. His song, "My Mother Doesn't Know I'm an Actor," is well written, while the "cod" dramatic monologue, which winds up his show, could not fail to bring laughter to the most phlegmatic of persons. It is good to see again Mr. Bert Coote's famous sketch, "A Lamb on Wall-street," full of new little touches, but still with its important humorous and thrilling incidents. Mr. Coote receives capital assistance from Miss Peggy Fishwick and Mr. Oswald Waller.

The Flemings, whose classic living statuary and herculean feats of strength have won them just renown, are a splendid act.

The remaining items of this well-balanced evening's entertainment are Miss Ruth Vincent, radiant and sweet-voiced; and Mr. Fred Stafford, who provides all those pleasures which are the lot of those who witness a picture in the making. His lightning painting is a real joy.

FINSBURY PARK EMPIRE.

The whimsicalities of Du Calion, the famous acrobatic droll, uttered from the top rung of a tall ladder, unsupported and swaying to and fro, produce the usual thrill and laughter, and, once the performer is on secure ground, evokes the heartiest enthusiasm. Let us hope the intrepid performer will continue to carry on without mishap. Mr. Milton Hayes, in a screamingly funny burlesque of an indifferent orator, utterly at sea with his "argument," had the heartiest of receptions, and in response to insistent applause gave with fine dramatic effect the epic story of the advance of the guns at Paschendaele, a double recall resulting.

Miss Margaret Halstan, in an interesting playlet, "The Greatest Invention of All," in which she is supported by an able cast, secures hearty recognition. Bandmaster Morris, in a musical pot-pourri, works hard and successfully to get his act over; and Bert Neilson, aptly described as the "non-stop" dancer, acts up to his title, and only relinquishes when nature compels. Mr. Eric Randolph, assisted by Miss Margo Joyce, exploits his fine voice to advantage in a well-staged song scena entitled "The Singing Vagabond," hearty applause being deservedly accorded, with a recall before the tabs as a final compliment. The Two Severens, in a clever equilibristic act, provide a fitting finale.

THE LONDON, SHOREDITCH.

Margaret and Hilda Graham, in their new act, "Musical Moments," are here. Margaret is a talented violinist, whilst Hilda gains golden opinions at the piano. Honours are about equally divided between the pair. "Softly Awakes my Heart" ("Samson and Delilah") and Rubenstein's "Melody in F," are perhaps their happiest efforts.

Southwood and his lady partner in pink are a very attractive turn. Their verbal encounters are sprightly and witty, and their vocal efforts are ensured success by good voices and effective delivery. Their duet, "Biminy Bay," is a capital medley of popular melodies.

Victoria and Ramoo give a daring and marvellous exhibition of balancing skill in their crystal pyramid act; and Dick Williams, the coon delineator, does well, especially as a dancer. Herbert Darnley, as an "optimist," in his description of a "spiritual séance," contributes his quota of humour. Peter Bernard, in his latest songs, is nothing if not enthusiastic.

Maurice Mason is a good light comedian, who warbles "What Must They Do After the Dance?" and tells good yarns, and dances neatly.

Dave Godfrey, in his magical nonsense, assisted by Dora and a confederate, squeezes some very good fun out of his clever tricks, and the small boy assistant enters thoroughly into the comic possibilities.

SHEPHERD'S BUSH EMPIRE.

Popular Gertie Gitana is here this week, and is contributing very generously to the programme. Her first item is "You'll Feel So Lonely"; her second, "An Old-fashioned Garden"; her third, "Johnnie and Me." These are followed by "Our Little Love-Nest," and then, as an encore, one of her old favourites, "Dear Louisa."

A comedian who has come on rapidly of late is Harry Herbert, whose three items at Shepherd's Bush this week contain some good comic material. Jean Andrews, a very charming girl, attractively attired in white, proves herself the possessor of a beautiful soprano voice, having particular success with a pretty lullaby, "Go to Sleep"; and Gilbert and French, "the simultaneous pair," are very amusing indeed. Janice Hart and Frank O'Brian play a very funny little sketch, "Presented at Court," in which Miss Hart appears as a lady judge, and Mr. O'Brian as all the witnesses. Vernon Cellsus, assisted by Paulien and Helen Zagmar, does a good illusion act at whirlwind speed. A very graceful and lively juggling comedian appears, simply dressed in a brown lounge suit, in the person of Gaston Palmer, and makes one of the big hits in a very attractive programme. Mr. Palmer's juggling is brilliant, and his showmanship of a very high order.

To complete the bill, there is that delightful entertainer, Finlay Dunn. Mr. Dunn's playing at the piano, his funny stories and business, to say nothing of his dance at the end, are sufficient to maintain quite easily his position in the front rank in his own particular line.

OLYMPIA, SHOREDITCH.

Sam Mayo is quite his old self with his pianoforte solo and other items. His Chinese love song, his legend of Egypt, and his serenade to "Johnny" are all winners. Mayne and Sheridan are well to the fore with "If You Want to Get Off with the Girls," and their quiet confab is replete with humorous and original ideas. "The Land of By-and-by," and the succeeding dance are highly successful items.

Zetta Mor in her impressions at the piano, including "Prudence Who Gave Promises," the Italian Girl's Lament, is a great success. Fred Russell's ventriloquial sketch with his coster figure is one of the items much appreciated, and the Jazz Band is great. Prue Temple, Eric McSweeney, Irene Shamrock, and Albert Bruno show the contrast between old and new melodies in a delightful scena.

STRATFORD EMPIRE.

To a packed first house on Monday night, Harry Day's revue, "Crystals," opened its second week in London at the Stratford Empire. To call it a sparkling, gorgeous, and spectacular revue would be giving it a very cold description. The company includes such artists as Kitty Colyer, Jimmie Leslie, Douglas Byng, Florence Williams, Adrian Burgon, Jennie Gregson and May Marshall. No expense has been spared in providing a feast of wonderful costumes and artistic scenery. Clever dancing, splendid singing, and heaps of fun and wit reign throughout.

In the County Club, a very effective and novel item is the "Pony Trot." The chorus, in parties of "four-in-hand" with plumed headgear "prance" most delightfully. A very amusing "Crystal" is the one in which Jimmy Leslie, as father, builds a rabbit hutch to house some animals promised him by his uncle. He finishes the hutch, only to find that the rabbits which arrive are dead ones. Another amusing Crystal is the school, with Jimmy as the head. His general knowledge questions are a scream.

Florence Williams and Adrian Burgon, in some wonderful tableaux settings, sing with very great success.

HACKNEY EMPIRE.

Hetty King is the bright particular star at this popular Stoll house this week, and needless to say, has a great reception. She had to sing four numbers on Monday before the audience would let her go, and even then reluctantly. Miss King displayed rare artistry in one and all—her "It Is My Birthday" and "Bachelor Days" numbers going particularly well. The musical fantasy, "Old Memories," opens the bill, featuring George Ackroyd (flautist), and Rose Hardy (harpiste). The setting is an early Victorian one, and very picturesque, and they give a rich musical feast, their playing of the Barcarole eliciting loud applause. Dalmere's Table Circus is quite a miniature Zoo in effect. Dogs, cats, doves, monkeys, ducks, rabbits, rats, and mice all take part in the circus scena. It is one of the best acts of its kind we have seen. Rip Foley is a smart character comedian, as versatile as he is clever.

Ben Osborne and Nellie Perryer, in their new edition of "Seeing the Show," form one of the smartest duos on the halls. Their imitations of various concert party artists are cleverly done. A particularly clever part of their show is devoted to the idea of Parliament forming a concert party at night sittings. This is conceived in the best spirit of burlesque. A capital reception is awarded these talented artists. May Henderson is just, well, May Henderson. The original dusky comedy queen is unique in all she does—her numbers and her patter and dancing are of the best. Sammy Shields, in his football song and Scotch ditties, is well received—Sammy is an artist to his finger tips and knows how to get the most out of all his numbers. Some wonderful pole balancing from the equilibristic entertainers, King Luis and Son, brings the fine programme to a close.

HAMMERSMITH PALACE.

Hilda Nelson is one of the hits of this week's programme. She is the possessor of a beautiful voice of high compass, and her repertoire contains such popular numbers as "Love in Lilac Time," "April Morn," and "The Waltz Song" from "Romeo and Juliet."

Peter Muscant, 'cellist, and Patricia Rossborough at the piano, are an excellent show.

Dick and Eddie give a very original turn, and Scot Gibson scores with "Old Songs are Better than New" and "Wife of Mine," and gets over some merry patter. The Van Dammes are smart and amusing.

Then there are Russell Carr, in his "Lesson in Ventriloquism"; Kharum, the Persian pianist; Duncan and Godfrey, with their latest success, "Jenny Jones from Camberwell"; Ratoncheff's Seven Russian Lilliputians; and the Sisters Atley, clever acrobatic dancers.

MASKELYNE'S.

Capt. Clive Maskelyne introduced on Monday into the current programme his new illusion "Trapping a Celluloid Actor." Capt. Maskelyne claims that this for the first time combines the principles of cinematography and conjuring. It is a very clever device whereby a cinematograph figure as seen on the screen materialises, and completely mystified the large audience present on Monday evening. Capt. Maskelyne also contributes his "thought waves" illusion, a fantasy of mystery and art described as phantom pictures and the startling illusion "Oh!!" This last was first presented at the old Egyptian Hall between 30 and 40 years ago by Capt. Maskelyne's grandfather, so that in magic as in variety the veterans hold good.

De Biere, the Man of Mystery, is a big attraction in his elaborate production of all that is fascinating in magic. De Biere has a wonderful style, and whether he is getting hoops on to his arms thrown from the auditorium, with both thumbs tied tightly together by a committee from the audience, or escaping from cabinets in the more spectacular illusions, he is the master magician all the time. It is a wonderful show. The Continental juggler Felovis, who opens the bill, does the most astonishing things in the art of juggling. This is a capital act, and so is that of the Algerian "Funjuror," Ben Said. Mr. W. V. Robinson, the Canadian entertainer, has a host of new stories as funny as they are clever. The programme is completed by the Kamakura Family, whose entertaining novelties include their famous water magic and fairy fountains.

ENTERPRISE AT COVENTRY.

Mr. Bernard Cardeaux has been appointed manager of the Royal Cinema at Coventry. This house, which is now included in the A. W. Pell Circuit, has been thoroughly renovated, and is now replete with comfortable tip-up seats, reflector screen, two new power projectors, and an artistic lighting scheme.

War-time building restrictions have greatly hindered the work of erecting the new Coliseum Theatre for Mr. F. H. Turner at Coventry, but the first section has now been completed and opened. This includes a range of handsome shops on the ground floor, a garage, café, and a large hall, the latter being originally planned for use as a billiard saloon, but is for the time being utilised as a hall for dancing, whist drives, &c. The operation of the Rent Restrictions Act prevents house property on the rest of the site—which covers an acre of ground—from being demolished, but the removal of this restriction will enable the rest of the scheme to be completed and a well-appointed theatre with seating accommodation for 2,500 provided.

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"LITTLE NELLIE KELLY" and "SHUFFLE ALONG," 125, SHAFTESBURY AVENUE, LONDON, W.C.2.

"THE ROUND-UP."

At Liverpool.

Comedy-Musical Production, presented at the Liverpool Empire, Monday, Jan. 8.

The latest addition to the stage is in a great measure used as a medium for the introduction of music-hall turns which have been familiar for some years. It opens with a picture of the Wild West, wherein Indians, cowboys, and Arizona girls disport themselves with comedy, dancing and singing contributions. Then the well-known Cruikshank presents his turn, followed by the Ten Cowboy Syncopators, who appeared locally last week. The latter occupy some time on the stage, their entertainment being well received. Afterwards came Ted Sloane, a smart little comedian, who deputised for Fred Curran, and Sam Barton, with his laughter-creating antics on the bicycle.

The scene then reverted to the opening, and herein a new turn was introduced. Girls dressed in international costumes competed on racing machines, the moving platforms being manipulated by their feet, while dials indicated the winners. This feature was one of the most interesting of the evening, and much laughter was created by the efforts of members of the audience, who came forward to try their skill on the mechanical contrivance. Mr. John Lester, who is responsible for the production, staged it in acceptable manner.

SEDGWICK'S STAFF OUTING.

Readers of "The Era"—and especially of its pantomime number—need no introduction to the firm of W. F. Sedgwick, Ltd., famous throughout the theatrical profession and elsewhere for the excellence of their half-tone blocks. On Saturday the large staff dined together at Carr's Restaurant, in the Strand, Mr. Sedgwick presiding. In response to the toast of "The Firm," proposed by Mr. J. Angless, the Chairman said that the success of thirty years and upwards had been due largely to the good feeling and loyal co-operation of the staff with its directors. The firm had been amongst the first to abandon the old medium of zinc for the infinitely better medium of copper. Mr. J. M. Gabler, the Vice-Chairman, remarked on the ever increasing portfolio of unsolicited testimonials from clients of the firm of W. S. Sedgwick, Ltd. Notable contributors to an excellent programme of music were Mr. R. S. Cox, with "Oh, Come to the Fair"; Mr. James Hayes, with "So We Go On," teeming with topical references; Mr. Cordon Ives, with "Sigh No More, Ladies"; and "Passing By"; Mr. Frank Hook with "Public Conversations," and "And Yet I Don't Know"; Mr. G. Church, with humorous items; and Mr. Will Edwards, in "Dirty Work" and "Our Election." Mr. Bertram J. Harrison was much appreciated at the piano.

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6.10 HOLBORN EMPIRE. 9.0
"HOUSE FULL,"
A Three-Act Farce by Norman Lee,
Featuring
ERNIE LOTINGA.
ADOLPH LUCK.
and KATHLEEN BARBOR.

KILBURN EMPIRE.
"THE SLEEPING BEAUTY,"
Featuring
ETHEL HOLDEN.
VERA WRAY.
A. G. SPRY.
LARRY KEMBLE.
DOROTHY EWINS.

LEWISHAM HIPPO.
"ROBINSON CRUSOE"
Featuring
DAISY JAMES.
BEN ALBERT.
LESLEY RIVERS.
JIMMY ROSS.
CLARICE HOWARD.

6.30 CAMBERWELL PL. 9.0
"RED RIDING HOOD,"
Featuring
ARTHUR RIGBY.
SANFORD & LYONS.
RENEE WEIR.
CHAS. STEVENS.
GLORIA STUART.

6.30 GRAND, Clapham J. 9.0
WHIT CUNLIFFE.
TEX McLEOD.
BARTON & ASHLEY.
ZETTA MOR.
FYNE & HURLEY.
DALY & HEALY.
THE 3 VAN-DAMMES.
MARTINI.
FRANK SYLVO.
DIRK & ANTON.

6.30 HAMMERSMITH PL. 9.0
PERCY HONRI.
ROBB WILTON.
COOK, MORTIMER & HARVEY.
THE O'GORMAN BROS.
THE IMPERIAL TRIO.
TOM E. HUGHES.
HERBERT LEE.
MARGARET DENNIS.
ZANFRELLAS.

ILFORD HIPPO.
"DICK WHITTINGTON,"
Feauring
HAROLD WELLESLEY.
NELLIE BABBIE.
SCOTT & BURNHAM.
JOYCE NEVILLE.
LESTER STANLEY.

CROYDON EMPIRE.
KHARUM.
WHIT CUNLIFFE.
ARCHIE GRAHAM & CO.
DALY & HEALY.
SCOTCH KELLY.
RUTH ASTOR.
LES ROGERS.
THE BELLS.
LILY HAYES.
HARRY O'MING.

6.30 SHOREDITCH OLY. 9.0
"DICK WHITTINGTON"
Featuring
DORMA MORGAN.
LILY EYTON.
CLAUDE GARDNER.
ELLIS CARLYLE.
MELFORD & DODD.

ISLINGTON EMPIRE.
Harry Day presents the World Famous Revue,
"SPANGLES,"
Featuring
FREDDIE FORBES.
GEORGE HUGHES.
WALTER NEWMAN.

6.30 POPLAR HIPPO. 9.0
Albert De Courville's Enterprises, Ltd., Present
"SMOKE RINGS,"
A New Revue in 18 Scenes, Featuring
SYD HOWARD.
NAN C. HEARNE.
ARTHUR RISCOE.

6.30 WOOLWICH HIP. 8.45
A New Revue,
THE SHOWMAN,
Featuring CLIFF BERZAC'S CIRCUS.

6.30 PUTNEY HIPPO. 9.0
"MOTHER GOOSE,"
Featuring
VERA WOOTTON,
DORIS & BILLY HARLEY,
FRED. LINCOLN,
PERCY MAVIS,
and
FRANK LEIGH.

6.30 WILLESDEN HIP. 8.45
SAM MAYO.
CECIL GRAY & CO.
THE O'GORMAN BROS.
EFFIE MANN.
GEORGE LEE.
JOCK MILLS.
NIOBE.
DELAFO.

6.30 COLLINS'S. 9.0
"THE MIDNIGHT WEDDING."
By Walter Howard.
As Played at the Lyceum Theatre.

SOME OLD SWEET SONGS.

MEMORIES OF OLD TIME STARS.

Mr. George Cohan, who is shortly due here, lately sold a war song for £10,000 cash, rather than be bothered with the collection of royalties—which, in fact, eventually reached five times that amount. This gives a new significance to the remark of the "very old man" to Fletcher of Saltoun, that he would rather write the songs of the people than make their laws—though law-making has a better price to-day! It was the sale of "Not for Joe" that first suggested the possibilities of song publication. Eighty thousand copies established, and long held, a record. But to-day we talk in millions. Your music hall lyrist takes his material whenever he sees it, after Molière. Arthur Lloyd, the composer and expositor of "Not for Joe," travelled townwards from his suburban home on an omnibus driven by the original Joe, a London "character" whose habitual negation was "Not for Joe, thank 'ee." So simple is the history of songs that have moved the world.

Dibdin's Ditties.

Charles Dibdin's stirring patriotic, and often deeply pathetic lyrics, numbered two thousand. Scarce half-a-dozen live in the memory—"Tom Bowling," "Did You Ne'er Tell of a Jolly Young Waterman?" "Then, Farewell, My Trim-built Wherry," "Sweet is the Ship That's Under Sail," "'Twas in the Good Ship Rover," and "Tom Moody, the Whipper, is Well." Dibdin lived before the day of the comfortable royalty, but a Government pension saved his declining years from sordid poverty.

Some of the songs succeeding to Dibdin were inane, and often of an indescribable suggestiveness. "Go On!" cried Colonel Newcome to the singer in "The Cave of Harmony," which was an imaginative amalgamation of several song and supper rooms, and not, as some would have us believe, an exact picture of the Coal Hole, in the Strand, or the Cyder Cellars in Maiden-lane. "Does any gentleman say 'Go on' to such disgusting ribaldry as this? Do you dare, sir . . . to sit among Christians and men of honour, and defile the ears of young boys with such balderdash?" One wonders whether Captain Costigan sang "The Lively Flea," or "And So Did Mrs. Johnson."

Sam Hall.

"Sam Hall," one of the first music hall songs, is apt to be ignorantly misrepresented—to each repetition is added an expletive that does not occur in the original version. Ross, the singer, for whom John Hollingshead found a place in the Alhambra in his wretched old age, was a fine actor, and gave a realistic representation, in speech and style, of a godless miscreant, defiantly facing death on the scaffold.

My name it is Sam Hall, chimney sweep,
My name it is Sam Hall,
But they makes me pay for all,
Damn their eyes.

Cabinet Ministers were attracted to the crowd, in the Cyder Cellars, that nightly surrounded the singer. But when Birch Stone persuaded him to the Haymarket, Ross was quite a feature.

Sam Cowell's Songs.

Sam Cowell was the first "lion comique." He graduated in grand opera, and, proceeding from Evans' Supper Rooms to the Canterbury Music Hall, may be said to begin the history of the variety stage. "Villikins and his Dinah," the ill-starred lovers who "vos buried in von grave," was Cowell's most famous song—Toole maintained its popularity within the memory. Cowell used also to sing songs of many verses, summarising in quaint doggerel the legend of "Alonzo the Brave," the tragedy of "Hamlet," the story of "Oliver Twist."

Now girls and boys, I hopes you're vell,
Oh, thankee, I'm the same.
Of course, you don't know me at all—
The Dodger is my name.
You've read my adventures writ by Boz,
Says I, who the Dickens is he,
About a parish 'prentice lad,
Who was all of a twist—like me.

Here is another typical song of Sam Cowell's, which every street boy knew by heart in its day.

As I was walking down by the sea shore,
Vere the vinds and the waves and the waters did roar,
Vith the vinds and the waves and the vaters all round,
I heard a sweet voice making sorrowful sound.
Singing Ri-fol-de-riddle-ol-de-ray,
My love's dead—him I adore!
And I never, no, never, shall see him more.

"Champagne Charlie."

Cowell's immediate successor in popular favour was George Leybourne—probably one may call him the immortal singer of "Champagne Charlie." Leybourne enjoyed an earlier celebrity as Joe Saunders; and then sang in praise of Tom Sayers, the prize-fighter:

Hit him on the boko,
Hit him on the snitch,
What a pretty fighter there
Never was seen sich!

"Champagne Charlie" ran up the salary of the lucky singer to thirty pounds a week, guaranteed for a year. Such figures were the world's wonder in the sixties. A singer of Leybourne's charm and popularity would command probably five hundred pounds a week to-day. Leybourne was provided by his generous manager with a coach and four horses, and a fur-lined coat. His mood was almost invariably Bacchanalian. For instance, the second favourite to "Champagne Charlie" ran:—

Button up your waistcoat, button up your shoes,
Have another liquor, and throw away the blues.
Be like me, and good for a spree,
From now till day is dawning.
For I'm a member of the Rollicking Rams,
Come and be a member of the Rollicking Rams,
The only boys to make a noise,
From now till day is dawning.
We scorn such drinks as lemonade,
Soda, seltzer, beer.
The liquors of our club I'll tell you—
But I can't, for there's ladies here.
Come along, come along, come along,
For I'm a member of the Rollicking Rams.
Out all night till broad daylight,
And never go home till morning!

Leybourne's great rival, Vance, is best remembered by:—

Slap, bang, here we are again,
Here we are again.
Slap, bang, here we are again—and
We always are so jolly, so jolly,
Yes, we always are so jolly,
As jolly as can be!
Such jolly dogs are we.

Coster Songs.

Vance proved that he was a really fine character actor by his performance of "The Chickaleary Bloke," the first coster song written in slang, incomprehensible now to any other than an "earnest student" of argot.

I'm a Chickaleary bloke, with me von, two, three!
Vitechapel vos the village I vos born in,
For to get me on the hop,
Or on my tibby drop,
You've got to get up early in the morning.

Arthur Lloyd forms the third in the trio of popular favourites of the last generation. He wrote some hundreds of songs for himself and for others. He became famous with "The German Band."

I loved her, and she might have been
The happiest in the land,
But she fancied a foreigner who played a flageolet
In the middle of a German band.

Lloyd sang a Japanese nonsense song, with which the topers used to test their temperance:

Pollywollyamo, nogo, soki,
Pollywo-a-lumpansoes two tees.
Slopey-in-the-eye, flat-nosed beauty,
Pollywollywolly, jolly Japanese!

One turns with a certain sense of relief to the "motto" songs of Harry Clifton, the best-known being probably "Paddle Your Own Canoe":—

Then love your neighbour as yourself,
As the world you go travelling through,
And never sit down with a tear or a frown,
But paddle your own canoe.

Slop from the States.

The sentimental ditty seems to thrive best in American soil, whence we got, often by way of the Christy Minstrels, "Sweet Belle Mahone," "Silver Threads Among the Gold," "Just Before the Battle, Mother," and "After the Ball." "Sweet Nellie's Blue Eyes" suggested to Mr. Charles Coborn the historic

Two lovely black eyes!
Oh! what a surprise!
Only for telling a man he was wrong,
Two lovely black eyes.

To America also we owe "Ta-ra-ra-boom-de-ay," the horrible chant of negro prostitutes in a Southern dancing room, if you must know its origin.

The Great Macdermott.

But to pick up the thread of music hall melody. The casual composition of a song entitled "The Damned Scamp" caused the dismissal of an usher named Henry Petitt from the North London Collegiate School and established the fame of G. H. Macdermott:—

If ever there was a damned scamp,
I flatter myself I am he.
From William the Norman to Brigham the Mormon,
They can't hold a candle to me.

The refrain changed to bring in political and other celebrities. Macdermott got greater fame with—

We don't want to fight, but by Jingo if we do!
We've got the ships, we've got the men,
we've got the money, too.

The material value of a song was proved by the restoration of Nellie Power from penury to popularity and public favour, Mr. E. V. Page's "La-di-da" being the agent:—

He wore a penny flower in his coat, la-di-da.
And a penny paper collar round his throat, la-di-da.
In his hand a penny stick, in his mouth a penny pick,
And a penny in his pocket, la-di-da!

E. V. Page.

Mr. E. V. Page, who was a City accountant, wrote "'Arry" for Jenny Hill. Some historic singers are not identified with a particular song. On the other hand, Fair and "Tommy Make Room for Your Uncle"; Fred Coyne and "Whoa, Emma"; Dick Geldard and "My Grandfather's Clock"; James Fawn and "If You Want to Know the Time Ask a Policeman"; Herbert Campbell and "They're All Very Fine and Large"; Charles Godfrey and "Hi-tiddley-hi-ti-ti," are for ever inseparable.

A lost type is that of the Sisters Leamar, with:—

Two girls of good society—we dance, we sing.
We're models of propriety, too wise to wear the ring.

Instances of singers made by songs may be quoted in Miss Katie Lawrence, with "Daisy—Daisy, Give Me Your Answer, Do!"; Miss Victoria Monks, with "Bill Bailey"; Vesta Victoria, with:—

Daddy wouldn't buy me a bow-wow,
Bow-wow.
Daddy wouldn't buy me a bow-wow.
I've got a little cat—I'm very fond of that,
But I'd rather have a bow-wow-wow.

EDMONTON EMPIRE.

The Ringle Brothers, jugglers of unusual ability, open a strong programme at this theatre. That inimitable comething approaching hysterics. Pearl dian on skates, Ted Marcell, follows, and soon gets the audience into some- and Lena Mitchell, in their refined musical act, come next, preceding the Hartley Wonders, and are successful in imparting a welcome variety to the programme. There is no need to enlarge upon the merits of the Hartley Wonders, as they are so well known; suffice it to say they had the house laughing from the time they came on until the time they finished. Norman Carrol, in his character studies, was particularly to the liking of the audience, and his quick-fire stories were highly effective. Jennie Benson, described as the "Queen of Revue," sang many new songs to the delight of everyone. She was recalled again and again. Marcelle De Vere, the comedy cycling violinist, completed a programme that was perhaps as strong as any yet presented to Edmonton audiences.

During the holidays Mr. Albany Ward has been making an appeal at the many houses on his circuit to raise funds for a new lifeboat house at Weymouth. At the Picture House, Cirencester, Mr. Claude Aymond collected the useful sum of £16 16s. If the results at all the other halls and cinemas are up to this average, Mr. Ward will have the pleasure of handing over a considerable amount.

WE ARE TIRED
of telling you how good we are!
Read what they say:
THE HENGLER BROS.
AT THE ALHAMBRA.
". . . some compensation came in the 'Silent' turn of the Hengler Bros. . . ."—*The Referee*, Jan. 7, 1923.
". . . and the acrobatics of the Hengler Bros. are exceptional feats."—*The Star*, Jan. 2, 1923.
If you want the Best it must be
THE HENGLER BROS.
VACANT---Feb. 5 & 12,
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GRAHAM
(VIOLINISTE & PIANISTE)
This Week—LONDON: SHOREDITCH
Times—3rd turn each house

MADONNA PEARLS WHICH ARE INDISTINGUISHABLE FROM REAL ORIENTAL PEARLS.

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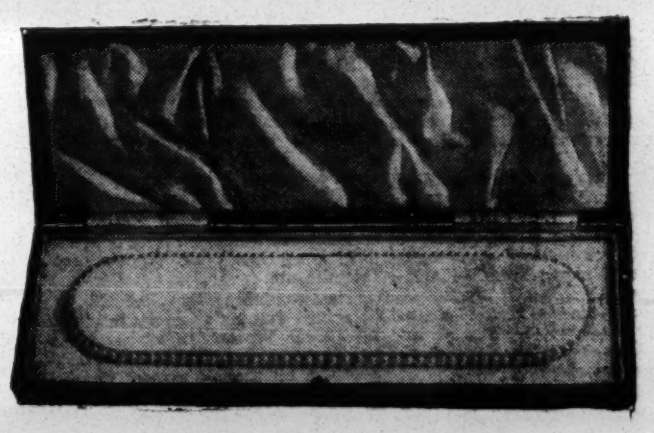
MADONNA pearls are the result of scientific research and experiment by pearl experts, and their marked superiority over all others is striking testimony to the success of their inventors. They have been submitted to learned authorities on Oriental Pearls and the result is that they are declared to be absolutely equal to the natural pearl of the Orient. You may see for yourself their exquisite, inimitable charm by taking advantage of ➤➤➤



A PARIS EXPERT'S OPINION.

A famous Pearl Expert from the Rue de la Paix called at the Madonna Salon in Dover Street, and, seeing one of their wonderful specimens, failed to find any difference between his real pearls which he had with him at the time, valued at £10,000 and the MADONNA PEARLS.

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WISH ALL FRIENDS
A HAPPY NEW YEAR.

NEXT WEEK'S CALLS.

MONDAY, JANUARY 15, 1923.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BILL MATTER FOR FEBRUARY 5 NOW DUE.

ALBANY WARD THEATRES, LTD.

(Note. — Rehearsal at all theatres at 1 p.m., with the exception of the Jubilee Hall, which is at 12 o'clock.

JERSEY ALHAMBRA.—Fiery Jackson, Audrey Cooper.

JERSEY OPERA HOUSE. — Oswald Cray's and Will Parkin's pantomime.

SALISBURY PALACE.—Capt. Roberts, Musical Brandons, Harry Knox, and company as booked.

STROUD PALACE. — Jack McKenzie's pantomime.

WEYMOUTH JUBILEE HALL. — Company as booked.

YEOVIL PALACE.—Oswald Cray's and Will Parkin's pantomime.

BOSTOCK TOUR.

BLANTYRE PICTURE HOUSE (rehearsal, 5.30).—Archer and Armstrong.

HAMILTON HIPPODROME (rehearsal, 1).—Three Hassans, Nell Greig and Co., Willie Lindsay, Emmie and Henry, The Ankilands, Tossing Testros, Fred Culpitt.

IPSWICH HIPPODROME (rehearsal, 11.30).—Lew Lake presents "Splinters of 1923."

IPSWICH LYCEUM THEATRE.—"The Sign on the Door."

NORWICH HIPPODROME (rehearsal, 2).—Kirby and Wayne's pantomime, "Dick Whittington."

PAISLEY RINK PALACE (rehearsal, 12).—Clown Decars and Tomato, Gregor McGregor.

PAISLEY THEATRE (rehearsal, 12).—Henry Lee's pantomime, "Puss in Boots."

BROADHEAD CIRCUIT.

ASHTON-UNDER-LYNE EMPIRE HIPPODROME.—Messrs. Jazon and Montgomery present "Jack and the Beanstalk" pantomime company.

BURY HIPPODROME.—Thomas Mather presents "Our Kid" revue company.

ECCLES CROWN THEATRE.—J. Gair presents "Robinson Crusoe" pantomime company.

LIVERPOOL PAVILION THEATRE.—J. E. Bleriot presents "The Old Woman Who Lived in a Shoe" pantomime company.

MANCHESTER HULME HIPPODROME.—Charles Rich presents "Bubble and Squeak" revue company.

MANCHESTER JUNCTION THEATRE.—Pictures, and company as booked.

MANCHESTER KING'S THEATRE.—Messrs. Jazon and Montgomery present "Aladdin" pantomime company.

MANCHESTER METROPOLE THEATRE.—Frank E. Franks presents "Take a Rest" revue company.

MANCHESTER OSBORNE THEATRE.—Mike S. Whallen, Three Bon Bons, Elsie Mason, Mangin and Kerbal, The Bellinis, Ethel Bull, Alex and Mee and Co., the Gladwyns.

MANCHESTER QUEEN'S PARK HIPPODROME.—Henry Lee presents "Little Jack Horner" pantomime company.

PRESTON ROYAL HIPPODROME (rehearsal, 11; matinée, 2).—Andie Cane presents "Little Red Riding Hood" pantomime company.

SALFORD ROYAL HIPPODROME.—The Lovick Jewels, Pictures, and company as booked.

KENNEDY CIRCUIT.

DUDLEY OPERA HOUSE (rehearsal, 12).—A. E. Smith's pantomime, "Jack and the Beanstalk."

CANNOCK HIPPODROME.—The Cannock Amateur Operatic Society.

WEST BROMWICH EMPIRE (rehearsal, 12.30).—The George Edwardes' production, "The Lady of the Rose."

WEST BROMWICH THEATRE ROYAL.—B. Vivian Edmonds' Rep. Co.

LONDON SYNDICATE HALLS.
(See page 31.)

LONDON THEATRES OF VARIETIES.
(See page 19.)

MACNAGHTEN CIRCUIT.
(Rehearsal at all halls at 12.)

BLACKBURN.—E. Dottridge's "Sammy in Society."

BRADFORD.—James Currie's "Sparklets."

BURNLEY.—Bert Aza's "Mr. Tower of London."

CARLISLE.—Harry Day's "Rockets."

HALIFAX. — Harry Russell's "Goody Two Shoes."

HUDDERSIELD. — Mr. Cumming's "Robinson Crusoe."

LEICESTER.—Company as booked.

SOUTHAMPTON. — Alexander Gerard's "Aladdin."

WARRINGTON. — Fred Le Cren's "Sleeping Beauty."

MOSS' EMPIRES, LTD.

BIRMINGHAM EMPIRE (rehearsal, 12.30).—Hetty King, Alfredo, Van Dock, the Vestys, Terry Wilson, Penrose and Whitlock, Daring Dinnies.

BIRMINGHAM GRAND (rehearsal, 1).—Jen Latona, Jane Croft, Grock and Partner, Two Severens, Farley and Holt, George Calver, Towa and D'Hortys.

BRADFORD ALHAMBRA (rehearsal, 12.15).—George's Trio, Dudley Dale, Herschel Henlere, Oswald Williams, Syd Moorhouse, Edith Faulkner, George Hurd.

CARDIFF EMPIRE (rehearsal, 1).—The Wylie-Tate pantomime, "Aladdin."

EDINBURGH EMPIRE (rehearsal, 12).—Hayman and York present "Come On, Steve"; cast includes Scott and Whaley.

FINSBURY PARK EMPIRE (rehearsal, 1).—Wylie-Tate Productions present "The Peep Show."

GATESHEAD EMPIRE (rehearsal, 1).—Frank E. Frank's pantomime, "Cinderella."

GLASGOW ALHAMBRA (rehearsal, 11).—The Wylie-Tate pantomime, "Queen of Hearts."

GLASGOW COLISEUM (rehearsal, 11).—The Florrie Forde pantomime, "Cinderella."

GLASGOW EMPIRE (rehearsal, 11).—Julius Darewski presents "Listening In." Cast includes Hermann Darewski and M'Lita Dolores.

HANLEY GRAND THEATRE (rehearsal, 1.30).—Beresford and Pearce present "Bare Backs."

HULL PALACE (rehearsal, 1).—Harry Day's production, "Crystals"; cast includes Kitty Colyer, Jimmie Leslie.

LEEDS EMPIRE (rehearsal, 1).—Foster Productions present "The Fun of the Fayre"; cast includes Harry Angers, Maudie Dunham.

LIVERPOOL EMPIRE (rehearsal, 1).—Renee and Godfrey, Billy Bennett, Two Mazzolas, Charles Perezoff, Ella Shields, Captain Bruce Bairnsfather, Herbert Cave.

LIVERPOOL OLYMPIA (rehearsal, 1).—The Wylie-Tate production, "Round in Fifty."

LONDON HIPPODROME (rehearsal, 11).—Moss' Empires, Ltd., present the Wylie-Tate pantomime, "Cinderella."

MANCHESTER PALACE (rehearsal, 11).—The Wylie-Tate pantomime, "Mother Goose."

NEWCASTLE EMPIRE (rehearsal, 1).—The Harry Day revue, "Radios"; cast includes George Clarke, Kitty Emson.

NEW CROSS EMPIRE (rehearsal, 1).—Eric Randolph, Osborne and Perryer, Wallie Pearce, Theo Ward, Coram, Dippy Diers and Flo Bennett, Nicol and Martin.

NEWPORT EMPIRE (rehearsal, 1).—Daisy Griff, Stanley Bros., David Poole, Wilson Hallett, Nick Morton, Flying Banvards.

NOTTINGHAM EMPIRE (rehearsal, 1).—Susie Marney, Rolf Slater, Austin Rudd, Maraso and Socoloba, Malcolm Neil, Tom Edwards, Julian Rose.

PRESTON EMPIRE (rehearsal, 11).—Lionel Bute presents "The Sign on the Door."

SALFORD PALACE THEATRE (rehearsal, 1).—Milton Hayes, Du Calion, King and Benson, Dave Lee, Musical Exceldas, Ward and Long, Lobse and Stirling.

SHEFFIELD EMPIRE (rehearsal, 1).—The Wylie-Tate pantomime, "Jack and the Beanstalk."

SOUTHSEA KING'S THEATRE (rehearsal, 1.30).—"Old Bill, M.P."

SOUTH SHIELDS EMPIRE (rehearsal, 1).—Leon Salberg's pantomime, "Aladdin."

STRATFORD EMPIRE (rehearsal, 1).—Foster Productions present "League of Notions." Cast includes Doris Patston, Charles Heslop.

SUNDERLAND EMPIRE (rehearsal, 1).—"The Annual Album," featuring Edwin Lawrence.

SWANSEA EMPIRE (rehearsal 2).—Karno's "1923." Cast includes George Carney.

VICTORIA PALACE (rehearsal, 11.30).—Wilkie Bard, Muriel George and Ernest Butcher, Chris. Richards, Jack Stocks, Fulvio, Four Windsors, Malvina.

WEST HARTLEPOOL EMPIRE (rehearsal, 12).—Brothers Hannaway's pantomime, "Peter Wilkins."

STOLL TOUR.
(See page 31.)

VARIETY THEATRES CONTROLLING CO., LTD.

BOSCOMBE HIPPODROME (rehearsal, 1.30).—"Aladdin."

BRIGHTON HIPPODROME (rehearsal, 12).—Chas. Austin and Co., Mollie Drew, Hayman and Franklin, Arthur Gilroy, Chris. Charlton and Co., and company as booked.

LEEDS HIPPODROME (rehearsal, 12).—"Jack of All Trades."

LIVERPOOL HIPPODROME (rehearsal, 12).—"The Smith Family."

NEWCASTLE HIPPODROME (rehearsal, 12).—"The Way of an Eagle."

PARIS ALHAMBRA THEATRE.—Period commencing Jan. 12, 1923: The Anserouls, Miller and Canning, Fred Brezin, Three Lottos, Chinko and Kaufmann, Four Ismay Girls, Leroux's Monkeys, Mlle. Izard, Paul Stephens, Vitry Devilder Trio, Arthur Ward, Winston's Water Lions and Diving Nymphs, Two Spyras, Vilbert.

PORTSMOUTH HIPPODROME (rehearsal, 12).—"Pot Luck."

SHEFFIELD HIPPODROME (rehearsal, 12).—"Dick Whittington."

SOUTHAMPTON HIPPODROME (rehearsal, 12.30).—"Old Bill, M.P."

SOUTHEND HIPPODROME (rehearsal, 12).—"The Beggar's Opera."

WOLVERHAMPTON HIPPODROME (rehearsal, 12).—"O! Lady, O!"

MISCELLANEOUS.

ALDERSHOT HIPPODROME (rehearsal, 1).—Messrs. H. Ray and Co. present "More Splashes."

ALDERSHOT, ALFRED BERTS' MILITARY HALLS (rehearsal, 12, at Stanhope Theatre).—Allan and Austin, Maye and Norris, The Jessons, Fay and Crams, Nina Lee, Dan Culvert, Mlle. Lilia D'Ulys, Sid Barnes, Elsie Addeson, and Pictures.

ASTON HIPPODROME (rehearsal, 12).—Dan Whitley, Varney and Butt, Denise and Jen, Eileen and Marjorie, Ellis Drake and Co., Astor and Astoria.

ATTERCLIFFE PALACE THEATRE (rehearsal, 1).—Vera Cooke's "Little Red Riding Hood."

AYR PAVILION (rehearsal, 1).—Harry McKelvie's "Peter Wilkins."

BATH PALACE THEATRE (rehearsal, 1).—"Smile Awhile" revue.

COVENTRY HIPPODROME (rehearsal, 1).—J. B. Taylor's "Wild Oats."

EDMONTON EMPIRE (rehearsal, 12).—W. Griffiths presents "The Musical Romance," Johnson Clark, the Two Opals, Chico and Checqwillo, and company as booked.

EXETER HIPPODROME. — Franco Piper, Billy Doust and Jean Leroy, Le Mounier and Co., Miss Pop Carson, George Parr, Lawrence Glen and Lady.

KEIGHLEY HIPPODROME (rehearsal, 12).—Jack William's pantomime "Sinbad the Sailor."

KINGSTON EMPIRE (rehearsal, 12.45).—Messrs. Cohen and Barnard present "Babes in the Wood."

LOUGHBOROUGH ROYAL. — "Goody Two-Shoes."

LUTON PALACE THEATRE (rehearsal, 12.30).—Hayden and Nevard, The Apollos, "Foolish Wives."

PENGE EMPIRE (rehearsal, 12).—"Down South."

NORTHAMPTON NEW THEATRE (rehearsal, 12).—Haley's Juveniles, Howard Bellman, Arthur Woodville, Four Christies, Stacey and Tinney, Ireson Swann, Howard Rogers.

READING PALACE THEATRE. — "Patches."

SHOREDITCH THE LONDON. — The Bartle Quartette, Rastus and Bankes, Emerald and Dupre, "Memories of Scotland," Clifton and Daisy, Roelgin's Parrots, Benedetti Bros., Pauline Travis, The Zans.

WALHAM GREEN GRANVILLE (rehearsal, 12).—Harry Herbert, May Henderson, Charlbert Bros., Laune and Louise, Ancaster, Florence Cooper, and company as booked.

WIGAN HIPPODROME (rehearsal, 11.15). — Pierce and Roslyn, The Two Alberts, W. B. Raby and Rene Dell, The Three Fordyce Sisters, King Luis and Son, The Mezzettis, Fred Maitland and Co. in "Erbert."

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(Continued at foot of next col.)

THEATRE AND CINEMA.

PICTURE PROPRIETORS THREATEN A BOYCOTT.

Considerable feeling is developing in Plymouth, writes our correspondent there, between cinema and theatre in regard to the showing of "super-super" films. Recently the local exhibitors have had three discussions on the subject. Their argument is that cinemas are not permitted to put on anything in the nature of stage plays, and theatres should be debarred from dramatic films. The cinema policy is to boycott film renters who book films to theatres, and to raise with the licensing authories the question whether the theatres comply with the rules and regulations of the Cinematograph Act.

Quenching "Flames of Passion."

At a meeting of the Plymouth Exhibitors, the secretary, Mr. C. H. Rundle, presented a report showing that at a meeting of the Devon and Cornwall Branch of the C.E.A. on December 19, the following resolution was passed and wired to Fleet Photo Plays, Ltd., Torquay: "Meeting of Devon and Cornwall Branch, held to-day, resolved that if you book 'Flames of Passion' to Theatre Royal, Plymouth, before offering to local exhibitors, all further bookings by the local members of this town with Fleet Photo Plays will cease." The reply to this was that "Flames of Passion" had already been offered to all Plymouth first-run houses, and a request for a meeting for a friendly discussion. The result was that on December 22 Mr. W. Bruce Hacking, the managing director, and Mr. Norman King, of Fleet Photo Plays, met representative exhibitors at Andrews Picture House (P.C.T.), and the first named reiterated that the film had been offered to all first run houses in the town, but no booking had been effected. He also stated that the proprietors of the film had laid down a fixed scale for all large towns, and the quota expected from Plymouth was £500. One offer was made by a super-cinema of a certain sum down as a guarantee, plus a percentage of the takings, which, if the film had the drawing power attributed to it, would have recompensed the proprietors of "Flames of Passion" by at least £350, with a possibility of reaching £450. This offer, the report stated, was never submitted to the proprietors by the agent representing the district. According to Fleet Photo Plays, the offer was futile. Exhibitors construed the rejection of this offer as proof that the price of "Flames of Passion" was placed so high that it was impossible for a picture house to entertain it. In other words, it meant, "The film is offered to first-run houses, but as you cannot meet the price asked, there is no alternative but to go elsewhere."

Half-a-day Option.

Mr. R. Eady, manager of the New Palladium, Plymouth, who was not at the conference, pointed out that the statement that the film had been offered to all first-run houses at that time was incorrect, because it was not until the following day, December 23, that Mr. Bruce Hacking and Mr. Norman King came to his house and offered the film, giving him half-an-hour in which to reply. As that was nearly midday on the Saturday, and the head office in London was closed for the Christmas holidays, he told them he could not get a reply until the day following Boxing Day. They told him they knew the seating capacity of his house, and wanted a certain sum down, which was as much as most local cinemas took in a fortnight, plus 50 per cent. of the whole of the takings, and they wanted an immediate reply, as things were moving elsewhere, and they ought to be on the job. He was not in favour of a 50-50 sharing arrangement, but he told them that he would recommend an offer for a week's run at so much, with the option of booking for a further week at so much less, but he was told "this will have to be a sharing proposition." The renters took no risks, and would not pay a share of the advertising expenses. He told them that the renters brought out a lot of bread-and-butter films, which exhibitors took, but if the butter was sour, it was the exhibitors and not the renters who had to swallow it, while if the latter had a film a little above the ordinary, they wanted to get it into a theatre rather than in a cinema in order to make a bit more out of it.

It was stated that there were three big cinemas in the town capable of showing the film, and that all three had signified their adherence to the branch decision that until this dispute regarding the showing of the film at a theatre was settled to their satisfaction they would not do any further bookings with Fleet Photo Plays.

Anti-Theatre Action.

Resolute action against theatres other than cinemas showing super-super films was urged by Mr. Harry Harcourt, who pointed out that such theatres were not adequately equipped for the screening of films. Operators' boxes did not comply with the provisions of the Cinematograph Act, and they should see that the authorities were as strict in this respect as in the case of the cinemas, or in the alternative they should refuse to license such theatres for the showing of the films.

It was reported that "Orphans of the Storm" is to be shown shortly at the Theatre Royal, Plymouth, the renters being Film Booking Office, and it was resolved that the decision in the Fleet Photo Plays case should also apply to other renters booking films to theatres—members would decline further bookings with them. Mr. Mont Gilpin, the chairman, was of opinion that if they boycotted a few renters it would have a good result. They were taking no unreasonable line in this matter. Cinemas were not allowed to book stage plays, and theatres should not dabble in the cinema business.

In support of this, Mr. J. Binmore said when he was screening "The Bohemian Girl" he wanted to have a couple on the stage for a little dialogue introducing certain features of the film, but when he interviewed the authorities they advised him not to make an application because if he did he would have solicitors representing all the theatres in the town opposing him.

A deputation consisting of Messrs. M. Gilpin (chairman), C. H. Rundle (secretary), G. Mudge, J. Binmore, H. Harcourt, and R. Eady was appointed to interview the Chief Constable and Borough Surveyor on the question of the suitability of the Theatre Royal for cinematograph shows.

MISS MABEL LAIT
An Ideal Principal Boy.
THEATRE ROYAL, HANLEY.
Enormous Success.

STAFFORDSHIRE'S OPINION OF A MAGNIFICENT PERFORMANCE BY A BEAUTIFUL-FIGURED PRINCIPAL BOY.

Miss Mabel Lait is an ideal "principal boy" as Dick Whittington. Personally, she has a fine and dashing and supple figure and style, with artistic head and face and friendly, smiling eyes. She combines with her experience of these "principal boy" parts a quite juvenile freshness, and

rare vivacity and artistry. The dapperness and dash of the "principal boy" is united to a lovable womanliness and sympathy and supported by a crisp and musical voice and good singing powers. Miss Mabel Lait's Dick will not only be very popular, but will pass into the treasured memories of local theatrical annals. Amongst many other scrumptious episodes, is that in which Miss Lait, a dazzling brunette in glowing pink, tries to teach Mr. Jack Gallagher how to make love to a young lady, and he farcically muddles it and comes to grief—one of many humorous passages that build up a "Merry Christmas" pantomime.—"Staffordshire Press."

Miss Mabel Lait, as Dick Whittington, invests the part with the requisite spirit of light-hearted jauntiness. She is well suited to the rôle of principal boy, and makes a typical "dashing" lover of the type peculiar to pantomime. To her are allotted several tuneful songs, which she sings pleasantly and with good taste. In the song "Sally" she is assisted by the local children and the chorus, and her other sentimental numbers include "If Winter Comes" and "Shuffin' Along." Of a different type is the song "Italian Skies." It has a certain humorous feeling mingled with its sentiment, and Miss Lait sings it with the required "snap."—"Staffordshire Sentinel," Jan. 2, 1923.

"SALLY IN SOCIETY."
At Stratford.

A very jolly musical farce is "Sally," with a dramatic interlude or so between the laughs. The central idea is that of a broad-speaking "street Lancasheer lass" unexpectedly inheriting a large sum of money, and suddenly appearing in Society with a capital "S." The idea is not altogether new—it is one of the evergreens of stage farce—but the author of "Miss Lancashire, Ltd.," who is responsible for "Sally," has succeeded in getting a lot of fresh, clean fun out of it. The music is bright and tuneful, and fits in with the spirit of the farce, which goes with a swing from start to finish.

Miss Florence White makes an ideal "Sally." She possesses a breezy personality, and is mistress of the Lancashire dialect. She was Sally to life. Mr. Graham Roberts is suave and insinuating as the aristocratic Sir James Danby, and Miss Emilie Entwistle acts, sings, and dances in fine style as Sally's sister, Marjorie. Bobby, the son of the aristocratic Sir James Danby, who falls in love, woos, and wins Sally's sister, Marjorie, is capitally played by Mr. Harry Bedells. His Mandarin character song proves him a versatile artist. Miss Phyllis Massey is artistocratic, freezy and haughty as Lady Adela Danby, while Mr. Victor Raymond and Miss Kathleen Cranston are a quaint couple as Lord and Lady Tippett. The former's song, "Every Hen's a Chicken in Chicago," is a winner.

Miss Grace Vasey is mirth-provoking as Sally's buxom Irish servant, Bella, and the remainder of the company give capable support. One can spend a merry evening with "Sally in Society."

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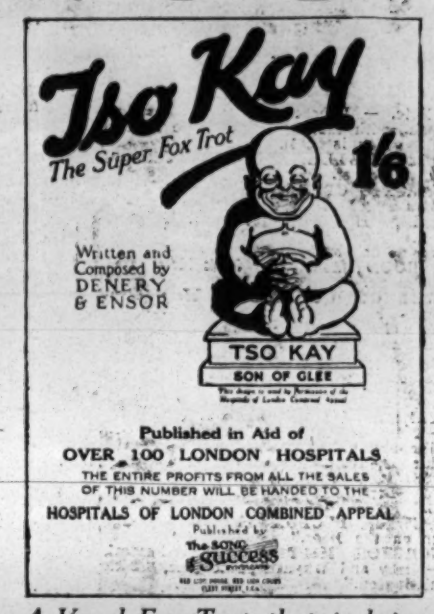

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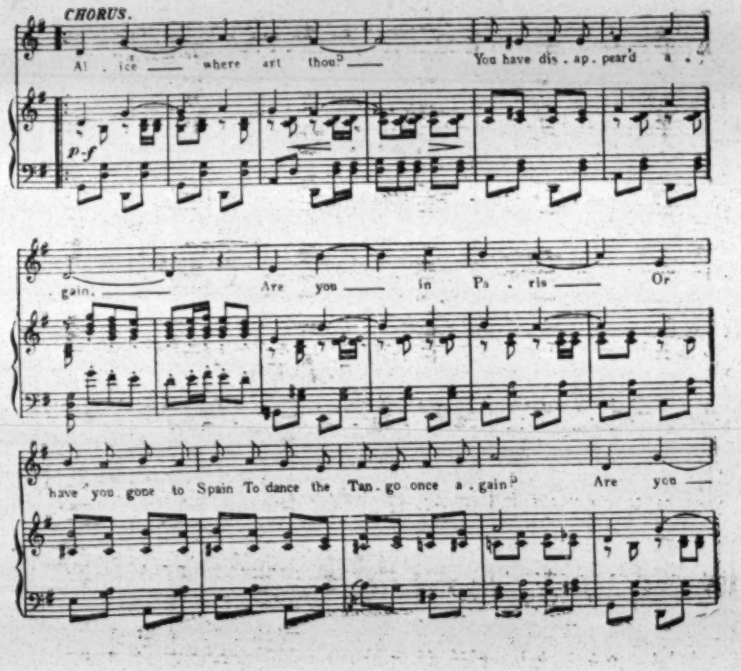

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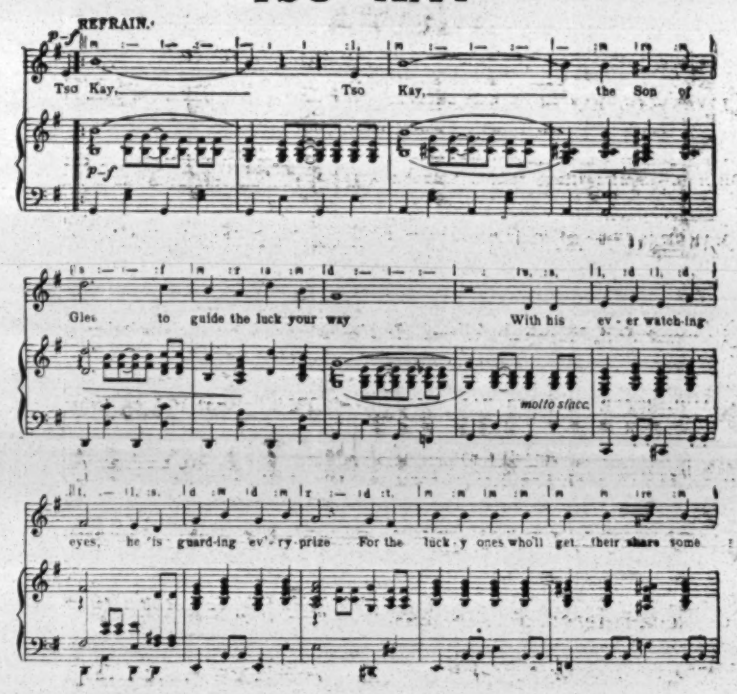

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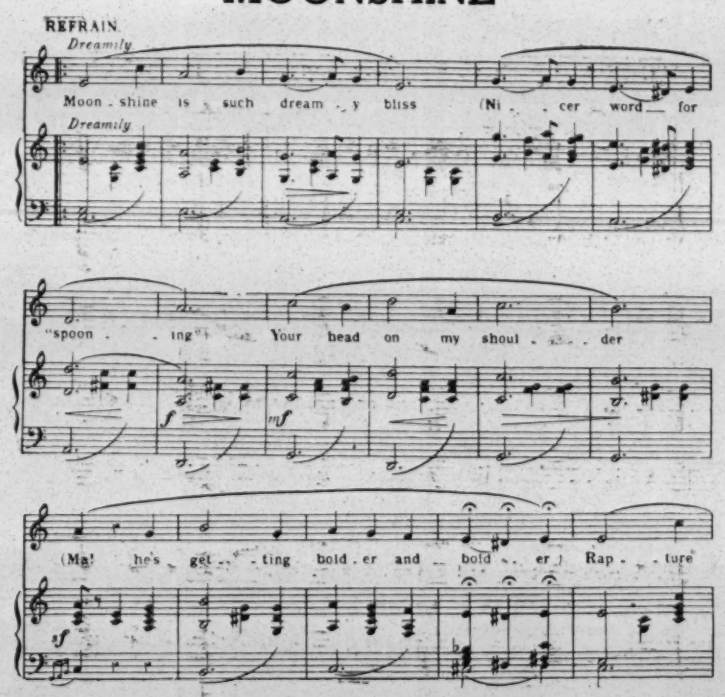

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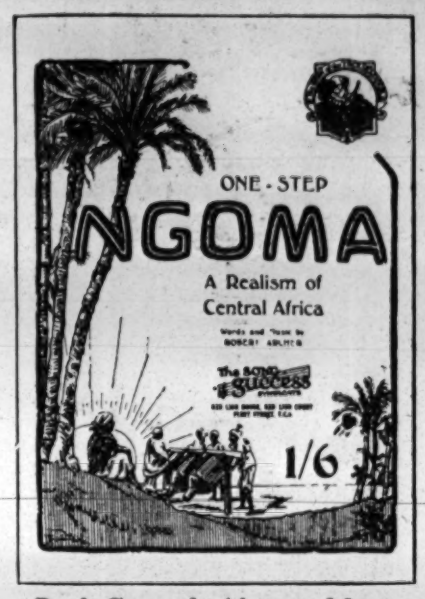

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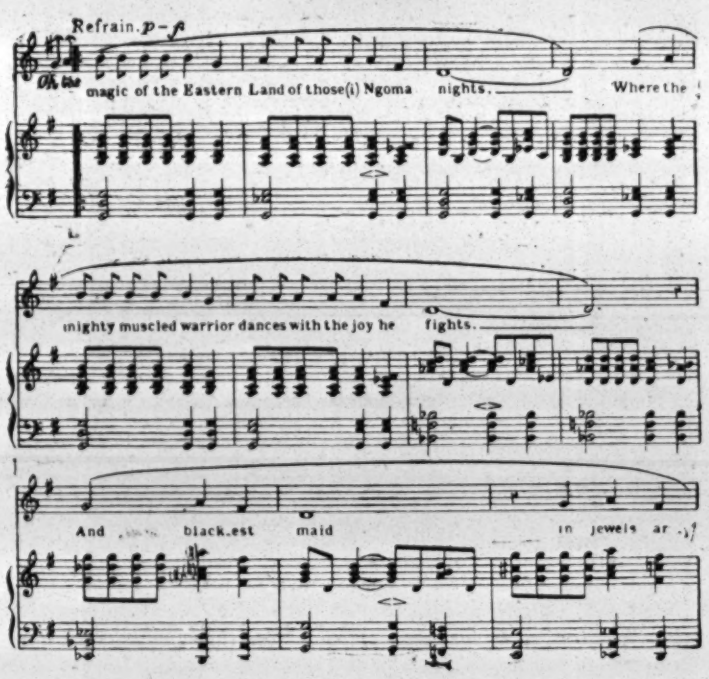

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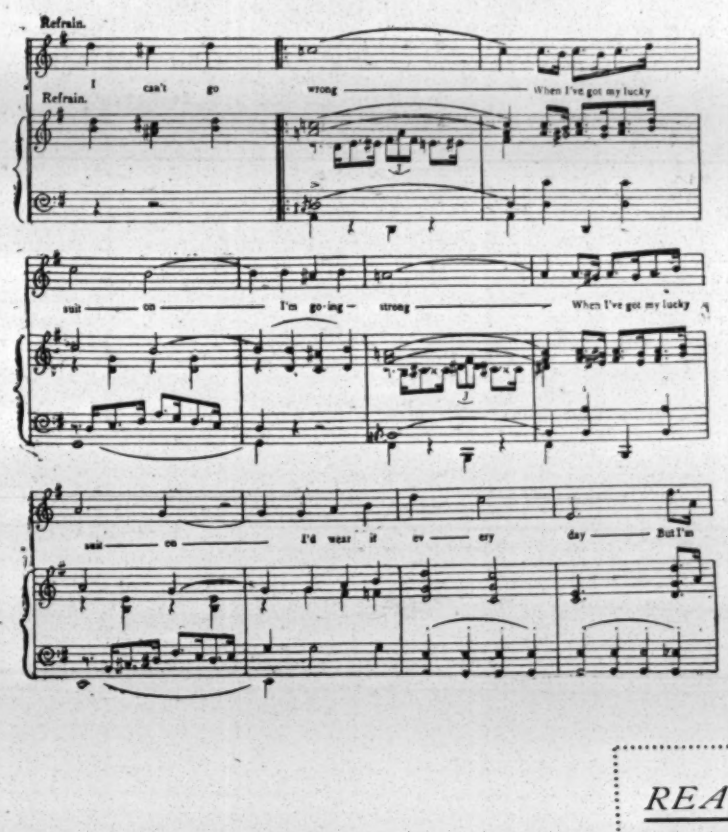

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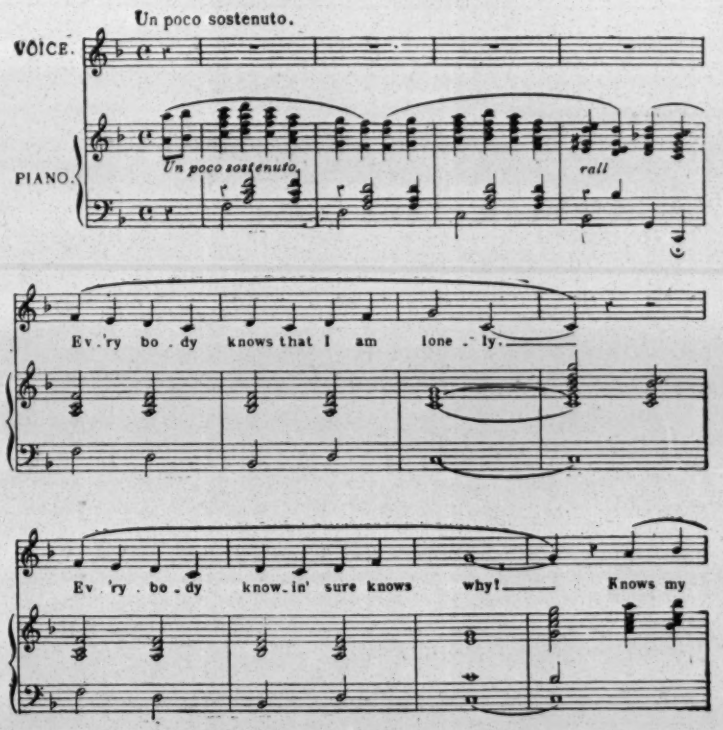

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A PLEA FOR A PERMANENT CIRCUS.

APPEAL FOR AN OLD TIME ENGLISH INSTITUTION.

By "COSMOPOLITE."

Lovers of the sawdust ring—I claim to be an enthusiast after having watched with undiminished interest the rise and decline of the circus in Great Britain and elsewhere for well over forty years—must surely be rejoicing to-day at the fresh lease of life which this form of entertainment seems to have secured. The circus lover has been starved by the Press and by writers generally from time immemorial. That the sawdust ring counts a vast host of staunch admirers is surely an admitted fact, yet whilst the doings and even sayings of stage, music hall and filmland are generously served up in almost every publication which we buy from the bookstall, scarcely a line ever appears in print in this country regarding the circus. If we turn to literature in the shape of books on this particular topic, how many of my readers can cite the names of half-a-dozen such volumes other perhaps than a few novels of the "Houp-la" variety which have nevertheless commanded very large sales? As a very notable exception there is, I admit, that charming work by the gifted and well-known American author, J. F. Marcosson, entitled "The Autobiography of a Clown," which records in the most fascinating manner the life and impressions of Jules Turnour, the doyen of the great Ringling combination, but as far as I am aware even this delightful book is little known on this side—in fact it was almost out of print when last I tried to obtain some copies in New York. I know of no book of reference of circus artists, and I must admit that in my attempts to keep au courant with the movements of old favourites on the Continent and the introduction of fresh and novel acts I was obliged in pre-war days to subscribe to a German weekly paper because I signally failed to discover any notices on this subject in our own Press.

If we analyse this point more carefully, must we not admit that the disappearance (temporary, let us hope) of the permanent circus as opposed to the tenting variety owned by any one proprietor jealous of his reputation and proud of the traditions of his troupe and stud, is due in a very large measure to the absence of the necessary propaganda?

Pity the Poor Clown.

What would such incomparable music hall and revue artists as Harry Lauder, Albert Chevalier, George Robey, Wilkie Bard, and Nelson Keys—to name only a few of those who are famous throughout vast continents to-day—have done without Press notices?

And yet are not the efforts of, say, a clown (always provided that he is a master of his art) equally worthy of notice? Such a fact is brought home to us by the immense success and popularity of the famous Grock, who is said to have made his début in the sawdust ring. This remarkable comique not only took America by storm last year, but his appearances at such halls as the Coliseum usually result in their playing to capacity houses.

To illustrate the hold which the circus still maintains on a large section of the public, let me cite an incident which occurred to me during the early summer of 1919, when some of the tenting shows were, after five years of war, starting on the road again, striving against overwhelming odds and difficulties to present a programme worthy of their former reputation.

An Enthusiast Indeed.

The local Press announced the arrival of a number of artists whom I remembered from past happy days, working under the banner of a most highly respected chief, whose genuine interest in the well-being of his troupe is unexcelled—a showman to whom the ever-moving and nomadic life appeals so strongly that he prefers it to residence on a charming country property which he possesses. Against the stern advice of my doctor, with the solemn warnings of impending trouble from over-fatigue ringing in my ears, I managed to motor for some ten miles from the country seat of a friend with who I was stopping, to the matinée performance at a small country town.

By good luck, my hospital nurse at the time was as enthusiastic a circus lover as I am myself, and the lure of a travelling show proved irresistible to us both. Picture my disappointment when I discovered that the tent was pitched so far from the road that it was difficult for an invalid to negotiate the intervening space—also that the seating accommodation was of such a nature as to render it impossible for me to attempt to witness the various turns. But, thanks to the great courtesy of the proprietor, it was arranged that certain of the performers should after the show be conducted to our car, and for nearly two hours we discussed innumerable points bearing on circus life. Most of the older members sadly impressed upon me the immense difficulty of creating genuine talent amongst the rising generation owing to the disappearance of the apprenticeship system, and from them I learnt of the doings and also, alas! of the decease of many old and mutual "friends."

Before reluctantly bidding them farewell, I naturally desired to thank their chief for having afforded me the opportunity of spending such an enjoyable afternoon, and I offered to him as an apology for having thus trespassed on his good nature the excuse that circus life and circus lore were my passionate hobbies.

Judge of my surprise when, in the course of conversation, he explained to me that mine was by no manner of means an exceptional case, that only that same morning, an elderly gentleman, hitherto totally unknown to him, had travelled more than 16 miles in order to have a chat with him on the progress and prospects of British circuses, and that scarcely a day passed during the itinerary of his particular "tenting world" without his receiving a call from some person keenly and genuinely interested in this particular form of entertainment.

All Abroad.

He deplored with me the exodus to the Continent and America of the principal English artists, but admitted that this was inevitable so long as engagements abroad were so much more probable, and usually of far longer duration than was the case in Great Britain.

Remember that there is no such thorough cosmopolitan as the genuine circus artist! Most of the leading members of the profession speak fluently several Continental languages (on this particular occasion I myself tested the linguistic capacities of an old clown—aged nearly 80—in four different tongues, in all of which he conversed with perfect ease), and they are as much at home in Spain as they are on the sandy shores of Scheveningen, or when performing, for instance, either in Berlin, Stockholm, Cologne, or Paris. In the happy days when Hengler, Sanger, Batty, Ginnett, Harmiston, and others were delighting the British public with performances in permanent buildings, the English clown was, *par excellence*, the leader in his line of work, whilst the jockey acts of the Powells and other similar families competed successfully with anything which Wulf, Renz, Carré, Plender, Schumman, Busch, Corti-Althof, or other Continental shows could offer us. To-day the Salvation Army appears to have purchased practically all the stone-built circus buildings which are dotted throughout the provinces, and has converted them into so-called "barracks," whilst in London an organiser bent on producing a programme combining the many different features of the sawdust ring is obliged to have recourse to such edifices as exist at Olympia, Earl's Court, the Crystal Palace, or the Agricultural Hall. True, we have at long intervals had such performances at Covent Garden, the Hippodrome, and even at the London Opera House, and I remember what I believe was the début in this country of that prince of jugglers — Cinquevalli — at the first-named "house" when London rang with his praises, and the public flocked to see him throw genuine eggs almost to the roof of the building and catch them on a china plate without breaking them.

Cochran's View.

Only a few years ago, when that far-seeing and clever impresario, Mr. C. B. Cochran, initiated a splendid Christmas circus season in the metropolis, I was discussing with him the time and trouble which it involved, the necessity of scouring the Continent, as he had then done himself, in order to secure suitable acts, and the gradual disappearance in this country of the old British "talent." He gave me to understand that he was then considering the possibility of founding a permanent circus in London, which he considered should prove a very profitable speculation, provided a suitable and central building could be built or converted for the purpose, but I fear that the scheme must have been shelved or abandoned. He sounded what was to me rather a pathetic note when he mentioned that he was then obliged to hold daily classes in English for the instruction of the various Continental clowns whom he had engaged; they had all been "working" for so long abroad that though some of them were actually of English origin, they required to refurbish their knowledge of our language in order that their jokes might carry over the ring and be appreciated by a London audience.

Would not the famous "Little Sandy" of years gone by have been horrified had he been called upon to witness this, though, in fairness, we must allow that the mantle of his wit and great versatility has undoubtedly been cast on his successor—the much applauded "Pimpo" of to-day, who, if my memory serves me correctly, can claim relationship to him by marriage?

Yet the English Love Horses.

Th English man and woman's love of and skill in dealing with horses is still equal, if not superior, to that possessed by any other nation, their dash and pluck unsurpassed, whether mounted or performing on slack wire, tight rope, horizontal bar or flying trapeze—and the child—nay, even the grown-up of to-day would, I am sure, welcome as heartily as ever such turns as those which pleased us so greatly in our own boyhood—e.g., those of clowns throwing and catching hats, or turning somersaults from a spring board over innumerable horses, and the juggler on the bare-backed steed. We have undoubtedly the necessary material, but what we lack is, I maintain, the essential propaganda.

There are doubtless numerous means and methods of popularising the ring, and I venture to suggest that one of our well-known litterati or critics should be persuaded to devote some of his talent and profound knowledge on the subject to writing articles on circus topics. Such articles invariably result in quickening the memories of their readers, correspondence ensues (and should, in fact, be encouraged), and the plant now in a state of inanition would speedily revive. Again, editors of the popular monthly magazines would presumably appreciate and welcome articles replete with characteristic photographs of circus life, the tenting aspect alone of which during the summer months should command attention and appeal keenly to their readers. Nothing would surely be easier than to collect snapshots of artists practising their various feats—a kaleidoscopic picture might easily be presented which would delight both the young and old.

Humane Trainers.

In concluding, let me add that I have purposely refrained from touching on one particular aspect of the sawdust ring, though I feel very strongly indeed on it, because it is apt to lead to controversy.

I refer to the humane handling by trainers and attendants, not only of wild, but of domestic animals, in their respective performances.

I maintain that these turns can attain a pitch of great perfection without resort to any cruelty whatsoever, and I base this assertion on the fact that I have attended rehearsals and trainings on innumerable occasions practically all over Europe. That cruelty and brutality, occasionalyl even of a hideous nature, sometimes exists, I do not for a moment desire to deny, and, to my intense disgust, I have witnessed them personally, not only where dumb animals, but even where living artists themselves are concerned. Some of my readers will no doubt remember the scathing letters addressed some years ago now to the Press on this subject by the daughter of a famous German circus proprietor, who had from childhood been connected with the ring. But is any form of popular entertainment free from abuse by individual black sheep and miscreants?

Ventilation of such evils is all for the good of the cause—the bully and the brute fear publicity more than anything else. Personally, I feel immense sympathy for those members of any audience—be it music hall, circus, or travelling show—who rise from and quit their places when dogs, monkeys, or cats are called upon to go through tricks wholly unsuitable to and incompatible with their nature. I never myself willingly witness these performances, because memory haunts me, and I seem to recognise the "hidden hand," and to hear the crack of the merciless whip or other instrument of torture, or to remember the deprivation of water, or other of the various forms of abuse to which the trainer of this class of turn—seldom a Britisher—often resorts.

Air It!

Let us welcome the inspector of the R.S.P.C.A., not only to official performances, but equally to all rehearsals, and encourage, or even insist, on the production of suitable certificates by competent veterinary authorities that all animals are housed and maintained under really good conditions. The directors of the International Horse Show have very rightly from the outset laid immense stress on such points, and no better staged or popular performances have been produced on these shores than those which under their guidance have filled Olympia for several years past for nearly a fortnight every June. Headed by Lord Lonsdale and Sir Gilbert Greenall, they have been the means of revolutionising country horse shows and improving them vastly, and any circus proprietor or manager should be proud to take a leaf out of their book.

May we ere long see once more in England groups of thoroughbred horses owned and trained by a Britisher like those which were the pride in former days of such men as Oscar Carré in Amsterdam, or Edouard Wulf in Vienna; may we applaud bareback riders of the class of the Hannafords of America and Miss Wirth of Australia, and unearth tight-rope performers equal to the Brothers Lloyd, or another juggler who can compare with the great Paul Cinquevalli!

ANSWERS TO LEGAL QUERIES.

[Legal questions are answered by a Barrister, and all letters must be accompanied with name and address of writer and pen-name if to be used. No original documents should be sent, but copies only. Letters should reach this office by first post Friday for reply in ensuing issue of "The Era."]

J. F. I. (Grimsby).—We learn from Mr. James, secretary of the Performing Right Society, Ltd., that the society does frequently grant a general covering licence for a particular place of entertainment on a subscription, which varies according to the circumstances explained in our answer.

ARTISTS ABROAD.

Swiss Attitude to the British.

The following correspondence will be of interest to our readers, as it indicates the situation that exists in Switzerland with regard to the engagement of British artists:—

The V.A.F. Chairman, in the course of a recent communication forwarded to a Swiss correspondent, ventured to state as follows:—

"We are not at all satisfied with the attitude adopted by Mr. Adelmann and other managements of the Neumann-Hofer Circuit, of Switzerland, towards British artists. In spite of repeated promises, they have up to now engaged little or no British talent since we had occasion to extract from them, through the medium of the Swiss Artists' Federation, the promise that they would in future engage British acts whenever possible. . . ."

In reply to the foregoing, Mr. Joseph Adelmann, of the Kuchlin Theatre, Basel, writes Mr. Voyce as follows:—

"I note that you are not at all satisfied with the attitude adopted by us towards British artists. Permit me to state that you have formed a wrong opinion about us. If we have not engaged more British artists, it is not our fault, nor is it because of any dubious attitude on our part. We are always willing to engage any turns suitable to our programme without asking for their nationality, or insisting that they should not be British. We have had several British turns during the last few years, and have engaged at present Billy De Voy, with his American "Tingel Tangel." You must realise that at present our only establishment in Bâle which plays variety is the Kuchlin Theatre, and only occasionally at that.

"All other theatres have given up variety. The international conditions press on Switzerland so heavily that the entire theatrical business is so dull that it has forced the Corso Theatre, Zurich, and the Variety Theatre, Berne, to relinquish varieties. Even we in Bâle have to frequently interrupt our variety season with musical comedies and other entertainments.

"Again, we cannot pay the salaries demanded by British turns, who imagine our paying posibilities to be greater than they are. That is why so many negotiations come to a sudden end after we have made our best offers. Here at the Kuchlin Theatre, Basel, we have only one show nightly, one matinée on Sundays. On ordinary weekdays our house is usually visited by about one-tenth of its capacity (1,000), and even on Sundays—the best business day for theatres on the Continent—we are rarely sold out. This statement may reveal to you the peculiar theatrical conditions of this country, and what difficulties we are faced with in attempting to engage British artists.—Signed, Joseph Adelmann."

WINDSOR THEATRE ROYAL.

The Elliott Savonas are at the head of this week's attractive variety programme, and their latest creation, "The Garden of Harmony," is excellent, and has been received with marked appreciation. Others are Victor Niblo and his wonderful singing and talking comedy birds; G. H. Carlisle, whose singing at the piano is very popular; Harry Styles, the Racing Knut; Clown Argo, novelty mimic; and Miss Rae Silvers, a dainty comedienne.

"THE PRIVATE SECRETARY," AT THE PLAYHOUSE.

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To amount already acknowledged	582	18	0
E. Emery	20	0	0
M.H. Ladies' Guild	20	0	0
Shaun Glenville and Dorothy Ward	10	10	0
O'Gorman Bros.	10	10	0
E. C. Stebbing	10	0	0
C. E. Morris (Victoria Hotel, Southend)	5	5	0
W. Daley (Salisbury Hotel, Manchester)	5	5	0
Jock McKay	3	3	0
Bert Weston	2	2	0
Florrie Forde	2	2	0
Reg. Bolton	2	2	0
J. W. Gallagher	2	2	0
Scotch Kelly	2	2	0
J. W. Rowley	2	2	0
Terry Twins	2	0	0
Ed. Durling	2	0	0
Mark Adeson	1	1	0
Albert Schafer	1	1	0
Fred Conquest	1	1	0
W. T. Thompson	1	1	0
C. A. Stephenson	1	1	0
Martin Adeson	1	1	0
Will Page Co.	1	1	0
Pat Doherty	1	1	0
G. S. Melvin	1	1	0
G. H. Crump	1	1	0
Eddie Comet	1	1	0
Herschel Henlere	1	0	0
Susie Belmore	1	0	0
Bobbie and Beatie	1	0	0
Leo. Bliss	1	0	0
Videau and Kirby	1	0	0
Per Tom E. Conover	4	5	0
Per Bert Errol	13	0	6
Per Henschels' Agency (per Meyer Goodman)	161	2	3
Artists at Grand, Clapham (per J. J. Ell's)	1	0	0
Per George Barclay:—			
Charles Austin	25	0	0
George Barclay	10	10	0
Mooney and Holbein	5	5	0
Sammy Shiel's	2	2	0
Fyne and Hurley	2	0	0
Jen Latona	1	1	0
Rolf Slater	1	1	0
Donald and Carson	1	0	0
Per George D'Albert:—			
Tucker	1	1	0
C. J. Austin	1	1	0

The date of the special matinée has been changed from Feb. 1 to March 22. This is due to the fact that so many of the "stars" and others interested in the matinée are playing in pantomime in the provinces. The postponement will also give a further period in which donations may be sent to the Fund, which will be kept open until March 17.

"THE FLIRTING WIDOW."

At the Metropolitan.

"The Flirting Widow" was introduced by her joint sponsors, Messrs. Alvah F. Chunn and Walter Johnson, at the Metropolitan on Monday, and proved to be very diverting. She is the improvised chaperone to sanction the fun-making of a merry band of schoolgirls, and, seeing that there is a rival chaperone on the tapis as well, it will be imagined that the fun waxes fast and furious. Apart from the plot, with its humorous entanglements, there are also all those other ingredients necessary for a show of the revue nature—good singing, bright dancing, lilting numbers, and striking costumes.

One of the best numbers is "Just Like a Rose," in which the art of the producer, Mr. Walter Johnson, is manifest by some striking effects against a black background, whilst for those who like a good comedy number, exploited to the full, there is "I'll Follow You," in which all the principals fulfil novel rôles. These principals are happily chosen. Miss Ivy Proudfoot heads the list of ladies as the flirting widow aforementioned. She has a striking appearance and plenty of the "pep" which ensures song successes. Tribute must also be paid to Miss Audrey Hill, whose fine voice is heard to good effect in sundry songs; Miss June Martin, who makes a vivacious Molly McCabe; Miss Ivy McKay, a piquant brunette who sings, dances and acts with unflagging energy; and Miss Nina Vernon, who sets the ball rolling in the "I'll Follow You" procession. Prominent in the fun-making line is Mr. Alfred Byron, whose study of the retired Jewish pawnbroker, Jacob Rosenbloom, creates much merriment, and aiding and abetting him is Mr. Frank Weir. Other male artists who shine are Mr. Jack Barker, a powerful singer, as Buddy Brown; Mr. Freddie Westcott as Jack Townsend; and Mr. Jack Jones as the hero, Freddie. The scenery sets are all that can be desired, whilst the orchestra is conducted by Mr. Arthur Handley, who is also responsible for the original music in the show. Altogether "The Flirting Widow," which is presented by arrangement with Mr. W. J. Wilson, had a jolly good send-off.

"ONE IN ALL" AT SHOREDITCH

This capital revue, devised by George and Harry Foster, the book by Lauri Wylie, and staged by Jack Heskill, is notable both for its presentation of so many favourite music hall turns, and its celerity and smoothness of action. Among the bright particular stars is vivacious Irene Shamrock, who starts early with the popular "Keep on Smilin', Do," "Spanish Lou," with its charming and effective dance scena, while "Cricket," with its sprightly chorus and lively bombardment, gains golden opinions. The Eastern scena goes as well as ever, and imparts a pleasing touch of romance, and it has been splendidly re-dressed. "The Sheik of Araby" is well sung by Eric McSweeny and Prue Temple.

FROM THE PROVINCES.

NOTES AND NEWS OF TOURING PLAYS.

ABERDEEN.

H.M. THEATRE.—P., The Robert Arthur Theatres Co.; A. M., Mr. Harry Adair Nelson.—Third and final week of "Irene."

TIVOLI.—P., Tivoli (Aberdeen), Ltd.; A. M., Mr. Henry Godwin.—Carmen Hill, David Fuller, "The Act Beautiful," Halma, Bernard Ash, Billy Bristow, Deguchi Troupe, and pictures.

PALACE.—P., Tivoli (Aberdeen), Ltd.; A. M., Mr. Alex. Lamont.—Loch and Lomond, George Arnott, the Hutchesons, and pictures.

ACCRINGTON.

PRINCES THEATRE.—R. M., Mr. Fred W. Green.—"Nanook of the North," and Viola Dana, in "There Are No Villains," are the attractions here.

NEW HIPPODROME.—R. M., Mr. Donald O. Clark; Mus. D., Mr. Fred H. Jackson.—Mr. and Mrs. H. B. Levy present here the pantomime, "Jack and the Beanstalk" to capacity houses in the most attractive form, in twelve scenes, staged on a most lavish scale. The grand ballets, entitled The Bean, The Butterfly, and The Clans, are particularly worthy of mention. Miss Nell Leslie, as Jack, has a breezy style and a fine stage presence. As the Princess Patricia, Miss Elsie Lisle gives a charming portrayal, and her numbers are well received. Ally Benson, as Matilda, is amusing, being one of the decided hits of the show. Little Freddie Hacklin, as Bo-Bo, is undoubtedly a prime favourite. Mr. Tony Wood does well as the King, Prince Spinach has a capital exponent in Tom Bradley, Lottie Hall is prominent as Bertie, Billy Gibbons is a capital Marjorie, Miss Tiny Hettie scores a success as the Fairy Queen, the Musical Brookes, as Jig and Saw, are well to the fore in the fun-making, and Mr. J. Ru-Allan, as the Giant, is popular. The music has been arranged by Messrs. C. F. Dodds and Bausor.

ALDERSHOT.

THEATRE ROYAL AND OPERA HOUSE.—G. M. for Lessee, Mr. J. Gladwin. During the week here Geo. Brydon Phillips' company has presented the best possible success, "Little Bo-Peep, Who Lost Her Sheep" the old familiar being produced by Walter Hume, with specialities by Jackson Allan, Lee and Lena, Madame Walker's Tiny Tots, and the Six Alhambra Girls. The rôle of Boy Blue is in the hands of Sadie Boston, and that of the title rôle by Cissie Cameron, who scores heavily, and is an all-round capable little actress. Others who do well are Josie Lee as Tommy Tucker; Miss Geno Coote as the Fairy; Little Babs as the Child; Alfred Passmore as Dame Dorking, whose comedy passages are the life of the play; and Jackson Allan and Jack Mayne, who respectively portray Johnny Strut and Jimmy Green.

ATTERCLIFFE.

PALACE THEATRE.—L., Messrs. Walker and Bennett; B. M., Mr. Arthur R. Walker; Mus. D., Mr. T. Grafton-Tottern.—Mr. Tom Burton presents this week his pantomime, "Little Bo-Peep," a bright production, with effective scenery, pretty dresses, good singing and dancing, with plenty of fun throughout, and a strong company, which includes Misses Eileen Moyes, Dolly Vernon (in the title rôle), Beryl Dawson, Molly C'Dare, Maud Morris, Little Sylvia Maude, Mr. Fred Weetom, and Mr. Tom Burton as Dame Dumpling. Interesting specialities are introduced by the Aston Bros. and Lady, cycling act; Gartner, comedy juggler; Sexton Sextette; Les Scala's, acrobatic barrel jumpers; Mr. Billy Richards, Welsh tenor; the Quality Quartette; and the Musical Dawsons.

BATH.

THEATRE ROYAL.—L. and M., Mr. Arthur Carlton, J.P.; R. M., Mr. Shelford Walsh; Mus. D., Mr. C. W. Hodges.—Fred Clement's pantomime, "The Babes in the Wood," has caught the public fancy. Last Wednesday was a record-breaking day, over 2,250 people attending the two performances. At Thursday's matinée the boys of the Somerset Boys' Home were present. Willy Cave (Baron) and Johnson and Bert (the Robbers) have become prime favourites as fun-makers, and Evelyn Grace (Robin Hood) sings her songs with gusto and success.

PALACE.—D., Mr. W. S. Pearce.—The Six Brothers Luck are presenting their latest revue, "Forbidden Fruit," to large audiences twice nightly. The company includes many local favourites, including Tommy Nelldon and Mabelle Thorne.

BELFAST.

GRAND OPERA HOUSE.—M. D., Mr. Fred W. Warden; R. M., Mr. James McCann; Mus. D., Mr. S. P. Swanton.—Mr. Fred W. Warden's pantomime, "Dick Whittington," is having a very prosperous run, the theatre being crowded at each performance.

ROYAL HIPPODROME.—G. M., Mr. George Dobler; Mus. D., Mr. W. L. Richards—The premier attraction is provided by Will Lancet and company, who appear with success in the comedy sketch, "Willie Comes Home," the fun being fast and furious. Tom Clare at the piano is always certain of a big welcome here, and Eric York and Simon Wery, the popular tenor and the eminent pianist, give selections from their repertoire. Mr. Alf Thomas, comedian, on a return visit, is heartily encored, and something novel in acrobatism is submitted by Chico and Chiquillo. Also billed are Mr. Dudley Dale, in sketches, stories and dances; Margaret Dennis, a comedienne with new ideas; and Hinsle, a really clever illusionist, assisted by Miss Gertie Rees.

ALHAMBRA THEATRE.—G. M., Mr. Henry Houston. — Appearing here are Oliver and Mack, in comedy sketch, "Our Lucky Day."

BILSTON.

ROYAL AND HIPPODROME.—P., Mr. Edwin C. Jazon; R. M., Mr. Arthur Holland.—The Colorado Three present "Fun in the Stockade." Other turns are provided by Chief Cheechako and Squaws Mariana and Rita; Douglas, the entertaining magician; Marris and Maurice; Billie and Cissie Silver; Bert Nash; and Evie and Monty Fields.

BIRKENHEAD.

ARGYLE THEATRE.—Sole P. & M., Mr. D. J. Clarke; A. M., Mr. H. O'Neill; Mus. D., Mr. J. Whitelock.—Lyon and Kirby's company are here in the revue, "Bunkered," and are doing big business.

HIPPODROME.—Sole P. & M., Mr. D. J. Clarke; A. M. Mr. Chas. Eastwood; Mus. D., Mr. J. Whitelock.—Mr. Robert Courtneidge presents Henry Baynton and his fine Shakespearean company, commencing with "Hamlet," with a change of programme nightly.

BIRMINGHAM.

GRAND. — P., Moss' Empires, Ltd.; M. D., Mr. R. H. Gillespie; M., Mr. F. A. Jolly; A. M., Mr. Marsland Green; Mus. D., Mr. Gilbert Smith. — Julian Rose, a favourite here, continues his Levinsky narrative in amusing style despite his unwonted volubility. His Yiddish caricatures are certainly unique. Those two accomplished artists, Ivy St. Helier and Clara Evelyn, give an attractive turn, varied by vocal efforts and repartee; the versatile Jay Whidden includes one or two of his own compositions in his repertoire, which are quite good fare; while Dolly Elsworthy, by her humour and emotional studies, provides a popular entertainment. Stan Kavanagh gives pleasant patter to accompany a jugglery display; Lohse and Sterling, in "Frolicsome Follies," add to the brightness of the show, in which the Two Mazzolas, as gymnasts, supply further interest.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. Henry Raymond; A. M., Mr. Batchelor; Mus. D., Mr. J. Clegg.—Marie Kendall is here with her comedy and impersonations; and that bright pair, King and Benson, appear in their clever skit, "This and That." The vocal side is agreeably represented by the Gresham Singers. The roller skating acrobat, Willie Rolls, gives an agile display; and in comedy gymnastics the Three Neslos are fully up to standard. Then Syd Moorhouse indulges in his special line of comedy as Nature's gentleman; and the Aldor Trio appear as strong acrobats, and perform astonishing feats; while Jack Edge adds to the comedy part with considerable zest.

ASTON HIPPODROME.—P., Aston Hippodrome Co., Ltd.; M. D., Mr. R. T. Newsome; M., Mr. Percy Whitton.—The special attraction is the Selbit Mystery, "Sawing Thro' a Woman," presented by Mr. Edward Morehen, formerly of Maskelyne's. Pop Carson and Frank Powell are the other principals, and are supported by the Sadler Elsie Four, the Billy Vardel Trio, Fred A. Ellis and Co., and Rovilli.

BORDESLEY ELITE.—P., Messrs. Copeland, Cooke, and Rogers; M., Mr. Simpson.—The ventriloquial scena, "The Hairdressers' Saloon," is given by El Ray, and is a vastly entertaining presentation. Support is given by Cooper O'Neill as vocalist, and the Three Sisters Fordyce as vocalists and dancers—quite an attractive performance.

BORDESLEY PALACE.—P., Moss' Empires, Ltd.; L., Mr. and Mrs. F. G. Kimberley; G. M., Mr. John Croudace; Mus. D., Mr. John Ridding. — Another pantomime, "Dick Whittington," is presented, with plenty of songs and heaps of comic touches as the main features. There are some very picturesque scenes. The vocalism is well above the average, for which the principal boy, Miss Ida Conroy, and the principal girl, Miss Pattie St. Clair, are largely responsible. "Smiling" and "Hiawatha Melody" are two of their best efforts. Coquelli, in the rôle of Alderman Fitzwarren, proves an admirable mimic; and the antics, acrobatic and otherwise, of Simple and Smart, as the seamen, together with the fat part of Idle Jack—done by Mr. Rol Masters most effectively—are mirth provoking. Mr. Tom Hulme is the dame proper, with Steve Knoto, a friendly and demonstrative Cat, and Mr. Dan Wright, the King Rat, whom Tommy worsted.

BLACKBURN.

THEATRE ROYAL.—P., Northern Theatres, Ltd.; R. M., Mr. Stanley Hope; Mus. D., Mr. Fred Taylor.—Messrs Jazon and Montgomery's pantomime "Robinson Crusoe," is a big attraction here this week.

PRINCE'S THEATRE.—P., Exors of E. H. Page; R. M., Mr. Albert Hargreaves; Mus. D., Mr. Harry Archibald.—Messrs. Harry Levaine and Fred Burnell present the pantomime, "Goody Two-Shoes," with specialities by the Lily Bell Troupe of dancers, and Harry Levaine in his burlesque, "Josephine."

PALACE THEATRE.—P., Macnaghten Vaudeville Circus; R. M., Mr. Arthur Burton; Mus. D., Mr. E. Bartle.—A capital variety bill is headed by Ben Bogama's Ten Tazserwoullth Arab Troupe of acrobats, and excellent support is rendered by the Four Julians the Musical Exceldas, Lena Brown, Collins and Russell, Stylo and Sonny, and Bruce Macloud.

BLACKPOOL.

OPERA HOUSE.—R. M., Mr. Jno. R. Huddlestone; A. M., Mr. W. T. Russell; Mus. D., Mr J. H. Greenhalgh.—Seymour Hicks' company in "Broadway Jones," is once more occupying this theatre.

GRAND THEATRE.—R. M., Mr. George Harrop; A. M., T. Hopcutt; Mus. D., Mr. T. Southworth. — Blackpool's Children's Pantomime—the 12th annual—was produced on Tuesday evening, and continues for the rest of the week. "Jack and the Beanstalk" is the subject this year. The results are in aid of local charities.

PALACE.—R. M., Mr. George Harrop; A. M., Mr. Fred Waller; Mus. D., Mr. Frank Jepson.—"Mr. Tower of London," the popular revue, is supplying the entire programme this week. The company includes Archie Pitt, Stanley Durward, Joe Mitchell, Gracie Fields, Edith Fields, Sybil Hudson, Arthur Stott, Roy Parry, etc.

BOLTON.

THEATRE ROYAL.—M. D., Mr. W. R. Bleakley; A. M., Mr. John Moncur.—Robert Courtneidge presents "Gabrielle."

GRAND.—M. D., Mr. W. R. Bleakley; A. M., Mr. Alf. Booth.—Will Dalton presents "Goody Two Shoes."

HIPPODROME. — M. D., Mr. W. R. Bleakley; M., Mr. W. A. Collison.—Terence Byron in "Simple Simon's Baby."

BOOTLE.

METROPOLE.—M. D., Mr. J. Leslie Greene.—Donald Calthrop's chief company in "My Nieces."

BOSCOMBE.

HIPPODROME.—P., South of England Hippodromes, Ltd.; M. D., Mr. Charles Gulliver; R. M., Mr. Chas. H. Johnston; Mus. D., Mr. G. H. Atkinson.—"Mother Goose" continues its successful career. New songs jokes and dances have been added.

BOURNEMOUTH.

THEATRE ROYAL. — Sole P., Messrs. David Allen & Sons, Ltd.; Sole L., Mme. Gertrude Mouillot; R. M., Mr. E. H. Bertram; Mus. D., Mr. Tom Brown.—The attraction is the musical comedy, "Shuffle Along," presented by P. M. Turner. Stan. Paskin, and Dorothy Ventom head the cast.

BRADFORD.

PRINCE'S.—M. D., Mr. Francis Laidler; M., Mr. Frank Yearsley.—Mr. Laidler's pantomime, "Dick Whittington," is still most popular.

ALHAMBRA.—M. D., Mr. Francis Laidler; M., Mr. Philip A. Lennon.—G. H. Elliott, G. S. Melvin, Ristori and Partner, Albert and Rogers, The Prads, Lilian Barnes, Amac.

PALACE.—M., Mr. Edward Charles, William Farland presents "Down South," the "creole" revue.

BRIGHTON.

HIPPODROME.—M. D., Mr. Chas. Gulliver; G. M. and L., Mr. W. H. Boardman; A. M., Mr. A. Coote Suggit; Mus. D., Mr. E. Oram.—"Old Bill, M.P.," including Johnny Danvers, Sinclair Cotter and Tom E. Sinclair.

THEATRE ROYAL.—M., Mr. Lawson Lambert; Mus. D., Mr. James Haworth.—"Double—or Quit."

GRAND THEATRE.—P., Mr. Andrew Melville; A. M., Mr. A. Nightingale; Mus. D., Mr. Stanley Vivian.—"Dick Whittington."

PALACE PIER THEATRE.—G. M. and L., Mr. J. W. Cordiner; Mus. D., Mr. F. W. Pickard. — "Jack and the Beanstalk."

WEST PIER THEATRE.—M., Mr. A. W. Scholey; Mus. D., Mr. Harry Crapps. — "General Post."

BRISTOL.

PRINCE'S THEATRE.—M. D., Mrs. Jas. Macready Chute and Mr. John Hart; M., Mr. J. Ellis Miller; Mus. D., Mr. Geo. R. Chapman.—The pantomime, "Jack and Jill," is running with remarkable smoothness. The principals have established themselves great favourites with the crowded houses.

THEATRE ROYAL. — P., Bristol Theatres, Ltd.; R. M., Mr. Frank Reigo.—"Cinderella" pantomime, is an enormous success. The cast is an extraordinary strong one, and the members have proved very popular

HIPPODROME. — M. D., Sir Oswald Stoll; M., Mr. S. Fortescue Harrison; A. M., Mr. J. W. Hort; Mus. D., Mr. Howard W. Galpin.—"Old Bill" and his creator, Bruce Bairnsfather, have met with great success; Bransby Williams, in selections from his repertoire, proves a very popular turn. Other turns are Fields and Doreen, Mart and Pep, Alan Raine, Gwyneth Keys (impressionist), and Marie Lawton, with her harp.

EMPIRE. — P., Bristol Empire, Ltd.; M. D., Mr. Harry Day; M., Mr. Coram Smart.—"The Babes in the Wood" continues its successful career. The principals all work hard, and the pantomime has proved a very popular show.

BURNLEY.

VICTORIA.—P., Victoria Opera House Co., Ltd.; M. D., Mr. W. A. Buckstone.—The Denville Stock Company present "Tom, Dick and Harry." The comedy lead is taken by Tony Snape. Marjorie Denville plays Daisy Armitage, and Jack McCaig, Tom Stanhope, the two leading characters of the piece.

EMPIRE.—P., Victoria Opera House Co., Ltd.; M. D., Mr. W. A. Buckstone.—Harry Lee's pantomime, "Little Jack Horner." The comedy department is in the hands of Jack Clifford. The principal part is played by Miss Edie Day, who has a pleasing voice and manner in rendering several popular songs. Miss Le Worth plays the Princess in a charming way. The remainder of the cast is in good hands, and includes Harry Niblock, Bruce Cameron, and the Waverley Troupe of Dancers. A special feature of this production is the powerful and efficient chorus.

PALACE.—P., Burnley Palace and Hippodrome, Ltd.; R. M., Mr. J. Howley.—The children's pantomime, "Sleeping Beauty," is being presented by Fred Le Cren's company. A strong cast is headed by Adah Le Cren and Harry Le Cren, and they are cleverly supported by a splendid company. The Nautch Dancers are a talented group. "Le Cren Corps de Ballet" is excellently presented, and is a feature of a splendid production.

BURTON-ON-TRENT.

OPERA HOUSE.—P., Exors. of H. G. Dudley Bennett (decd.); Licensee and Business Executrix, Mrs. H. G. Dudley Bennett; A. M., Mr. Ernest A. Rowe.—Strong vaudeville programme, including Carl Hertz, the mystery man; Loie Conn, in a musical surprise; Shiel Anderson, baritone.

ANGLESEY PALACE. — Sole L. & M., Mr. H. Smith.—Miss Irene Lewis presents her popular concert party, The Rovers, introducing Laurant, the illusionist.

BURY.

THEATRE ROYAL.—P., Northern Theatres, Ltd.; M. D., Mr. Otto C. Culling; R. M., Mr. Wm. Holland; Mus. D., Mr. Harry Bridge.—Thomas F. Convery presents the popular pantomime, "Cinderella."

HIPPODROME.—P., Messrs. Broadhead; R. M., Mr. Furniss.—Andie Caine's pantomime, "Little Red Riding Hood."

BUXTON.

OPERA HOUSE. — P., The Buxton Gardens Co., Ltd.; S. and G. M., Mr. F. A. Hastings; Mus. D., Mr. G. F. Burgiss.—Max Roma presents Austin Strong's comedy, "Three Wise Fools."

HIPPODROME.—L., Buxton and High Peak Entertainments, Ltd.; R. M., Mr. Clifford Slater; Mus. D., Mr. Arthur Stewart.—Another week of local amateur prize-winners as vocalists, etc.; go-as-you-please competition; topicals and pictures.

CAMBRIDGE.

NEW THEATRE.—M. D., Mr. W. R. Redfern, J.P., D.L.; R. M., Mr. P. H. Adams; Mus D., Mr. J. Gilby Briggs.—Murray King and Clark present "Romance." Miss Frances Dillon as La Cavallini, with Frank Lacey as Van Tuyl and Henry C. Hewitt as Tom.

CANNOCK.

HIPPODROME.—S. P., Mr. B. Kennedy; R. M., Mr. Percy Victor.—The variety bill this week includes acts by Dalban and Co., Madge Percy, F. L. Ansey, Percy Shoon, Darius and Lady, Bert Lever, and Four Petrovas.

CARLISLE.

HER MAJESTY'S.—L. and G. M., Mr. Ernest Stevens; M., Mrs. G. Hinton.—The London Musical Comedy Productions present "The Cabaret Girl."

PALACE.—M., Mr. J. D. Askew.—Ventom Swift's popular pantomime, "Babes in the Wood."

CHATHAM.

THEATRE ROYAL.—P., Messrs. A. H. & C. L. Barnard, under the direction of Mr. Carter Slaughter.—The boards are occupied this week twice nightly by the Medway Operatic Society, who are presenting the musical comedy, "Florodora," under the direction of Mr. Gerald Luke.

EMPIRE. — P., Chatham Empire Theatre of Varieties, Ltd.; Deputy M., Mr. R. W. Cooper.—The R. L. Productions are presenting the pantomime, "Dick Whittington and His Cat." The company includes George Jackley as Idle Jack and Maud Esmond as Dick.

BARNARD'S.—P., Messrs. A. & L. H. Barnard; M., Mr. A. D. Chard. — E. B. Seener is presenting his successful revue, "A Trip to Paris."

COATBRIDGE.

THEATRE ROYAL.—P., Coatbridge Entertainments, Ltd.; G. M., Mr. Graham; R. M., Mr. Jack Blair; Mus. D., Miss E. Wyper.—Mr. Arthur Brodie presents "Humpty Dumpty" panto.

COVENTRY.

OPERA HOUSE.—L., Mrs. H. G. Dudley Bennett; M., Mr. J. Anderton Spencer.—Messrs. F. Leslie Moreton and Guyton Heath are presenting a well-balanced company here in the musical comedy, "Sally."

HIPPODROME. — P., The Coventry Hippodrome Co., Ltd.; M. D., Mr. S. T. Newsome; R. M., Mr. G. E. Wright; Mus. D., Mr. H. Parkes.—J. W. Rickaby, character comedian, heads a bill which includes Miss Ellis Drake and company in her Scottish comedy playlet, "My Husband"; Rorke and Bray, in songs old and new; Denise and Jan, melody makers; Eileen and Marjorie in bedtime frolics; George Revel, in dancing specialities; and Anna West, versatile comedienne, the last-named returning to the variety stage after a long absence.

DERBY.

GRAND THEATRE.—L., Vint's Theatres, Ltd.; M. D., Mr. Leon Vint; G. M., Mr. Walter Bellian; Mus. D., Mr. W. Harold Fairholm.—Return visit of "Sally." Messrs. Grossmith and Malone have sent a strong company, including Joyce Barbour, Doree Hanbury, Thomas Pauncefort and Hal Gordon.

HIPPODROME.—P., Theatre of Varieties (Derby), Ltd.; M. D., Mr. David G. Bliss; G. M., Mr. Ernest A. Vincent; Mus. D., Mr. Chas. C. Tanner.—Mr. Will Dalton is presenting Messrs. Dunstan and Salisbury's pantomime, "Robinson Crusoe."

DEVONPORT.

HIPPODROME.—M., Mr. F. B. Pitt.—Cohen and Barnard's grand Christmas pantomime, "Babes in the Wood."

DEWSBURY.

THEATRE ROYAL. — P., Northern Theatres Co., Ltd.; R. M., Mr. Perci Leonard; Mus. D., Mr. V. S. Chapman.—Mr. Robert Courtneidge's company present "Paddy the Next Best Thing."

EMPIRE.—P., Messrs. G. W. & G. E. Smith; G. M., Mr. Geo. E. Smith; R. M., Mr. E. J. Jackett; Mus. D., Mr. E. G. Summerfield.—Mr. Gar Kiddie presents the pantomime, "Little Bo-Peep."

DONCASTER.

GRAND THEATRE.—P., Palace Theatre (Doncaster), Ltd.; R. M., Mr. F. Haming.—John D. Robertson presents the comedy revue, "Stop Your Nonsense."

ARCADIA. — P., Arcadia (Doncaster), Ltd.; R. M., Mr. F. G. Ingleby.—Will Catlin presents The Optimists.

DOVER.

ROYAL HIPPODROME.—M. D., Mr. S. W. Winter; M. C., Mr. H. Medhurst; R. M., Mr. H. Tindell.—Harold Wagner and Harry Leybourne's pantomime, "Mother Goose."

KING'S HALL (PICTURES).—L., Harry Day's Amusements; R. M., Mr. R. Fisher.—Arthur Gilroy, whistler and mimic.

DUNDEE.

KING'S.—P., Dundee Theatres, Ltd.; M. D. and L., Mr. W. Firth; D. and M., Mr. J. H. Oakden; Mus. D., Mr. Wm. Hartley.—"The First Kiss," a comedy operetta presented by Mr. William J. Wilson, is being enthusiastically received by delighted audiences here this week. Included in a well-selected cast are Desiree Ellinger, Harry Cole, Gregory Stroud, Aimee Bebb, and Ralph Roberts. An augmented orchestra, under the direction of Mr. H. Morley Acre, does full justice to the musical score.

VICTORIA.—P., Mr. Robert Saunders; G. M., Mr. W. H. Blackman; Mus. D., Mr. Francis P. Phillips.—"Bow-Wow," a musical comedy revue, presented by Harry Leaton, is a good all-round show, and is being enthusiastically received by big houses here this week. The cast is a strong one, the leading merrymakers being Collins and Morane, capital Scotch comedians; Ivy Gordon, a vivacious artist; and Billy Robertson, a clever performer. Violet Raynor, Harry Ernest and Bert Milton score in their respective rôles, and the Castle Roy Trio create an excellent impression.

PRINCESS'S.—P. and M., Mr. D. W. McIntosh.—"The Babes in the Wood," a prettily staged pantomime, is presented here by McEdson Productions. Julie Laurent as Robin Hood proves a handsome and rollicking principal boy, while Betty Noble makes a charming principal girl as Maid Marion. The Sisters Carmichael, a talented couple, are second boy and girl; Vera Mavis is an ideal Fairy, and the Babes are cleverly impersonated by the Sisters Noreen. Jack Rea as the Baron, Lynne and Lennox as the Robbers; Jack Dodds as the Dame, and Harry Farrow as the Nurse, keep the ball of fun rolling merrily through all the ten scenes.

TIVOLI.—P., Mr. W. S. Edward.—Roelgin's wonderful performing parrots supplement a strong picture programme here.

LA SCALA.—R. D. and M., Mr. A. G. Brown.—"The Sign on the Door" is a strong attraction here. A delightful programme is presented by the Scala orchestra under the direction of Mr. F. Routledge Bell.

KINNAIRD.—P., Messrs. Hamilton Bros.; M., Mr. Victor Hamilton; Mus. D., Mr. Arthur Loseby.—Excellent business continues to be done at this capacious house. The Kinnaird orchestra (under Mr. Loseby's direction) is always a strong musical attraction, as is also Mr. C. W. Saxby's selections on the orchestral organ.

QUEEN'S HALL.—P. and M., Mr. Arthur Henderson.—Mr. Herbert Mansfield, who completed a successful four weeks' season the other week at the Victoria Theatre, opened a dramatic season at this West-End house on Monday with a fine performance of the popular play, "The Story of the Rosary." Miss Jayne Grey and a well-selected company support Mr. Mansfield.

EASTBOURNE.

DEVONSHIRE PARK THEATRE.—L., Messrs. Murray King and Clark; G. M., Mr. Douglas Gordon; A. M., Mr. George E. Godwin; Mus. D., Mr. F. Seymour.—Mr. J. A. E. Malone's company in "Peter Pan."

ROYAL HIPPODROME.—M. D., Mr. Sidney W. Winter; M., Mr. H. Raymond; Mus. D., Mr. W. H. Ash.—Mrs. Kimberley and Mr. Frank Liston present "The Home of the Fairies."

DEVONSHIRE PARK.—M. and Sec., Mr. Edgar Allan Brown.—On Monday, Wednesday and Saturday evenings, with symphony concert on Friday afternoon, the Eastbourne Municipal Orchestra, under the direction of Captain H. G. Amers; also Miss Helena Millais, entertainer, and Mr. Norman Notley, baritone. Thés Dansants on Monday, Wednesday and Saturday.

EDINBURGH.

LYCEUM THEATRE.—M. D., Mr. F. W. Wyndham and Mr. Geo. T. Minshull; G. M., Mr. P. L. Howart; Mus. D., Mr. E. J. Rogers.—"The Island King" continues to attract large audiences here. Music, acting and mounting combine to form an ideal entertainment, in which the charming singing of Miss Dorothy Waring, Miss Fedora Rozelli and Mr. Pope Stamper and the humour of Mr. Bobbie Comber are valuable assets. Mr. Harold Lonsdale is an admirable conductor.

THEATRE ROYAL.—P., Messrs. Howard and Wyndham, Ltd.; R. M., Mr. R. M. Fulton; Mus. D., Mr. John P. Ross.—The pantomime, "Puss in Boots," is running merrily here. Florence Helm, most delightful of principal boys, and the Anarto Brothers, with the droll business, are outstanding actors in a cast which numbers many clever performers.

KING'S THEATRE.—P., King's Theatre Co., Ltd.; M. D., Mr. A. Stewart Cruikshank; G. M., Mr. John E. Masterton; Mus. D., Mr. A. Douglas Willcox.—"Puss in (new) Boots" has proved very successful here. Dorothy Craske as Florian and Winifred O'Connor as Lady Rosabel, the principal boy and girl, work together with excellent effect in their duets; and the amusing business of Geo. Bliss, Harry Roxbury, and Hal Bert never fails to call forth the heartiest laughter from the audience. The dancing of Mlle. Zeni and Gaston and Andree is especially good.

EMPIRE.—P., Moss' Empires, Ltd.; M. D., Mr. R. H. Gillespie; R. M., Mr. C. B. Fountaine; Mus. D., Mr. Felix Burns.—Mr. Harry Day's production, entitled "Radios," which has been a very successful holiday attraction here, is retained for another week. The piece, which is lavishly mounted, is fortunate in having an admirable cast. The principal players, Mr. George Clarke, a clever comedian; and Miss Kitty Emson, a dainty, charming actress, bear much of the burden of the work, and they are supported with spirit by the other members of the company.

FOLKESTONE.

PLEASURE GARDENS. — R. M., Mr. Ewart C. Potter.—The George Edwardes' production, "The Maid of the Mountains."

GAINSBOROUGH.

KING'S THEATRE.—L., Mr. A. W. Hyde; G. M., Mr. G. T. Pawsey.—The C.E. and A. Enterprises present the pantomime "Dick Whittington."

GLASGOW.

METROPOLE, LTD.—M. D., Mr. Arthur Jefferson; G. M., Mr. John Walker.—Seasonable fare is provided here this week in "The Circus Queen" revue, a production which satisfies both young and old. Chas. Jones, comedian; Edward Gordon and Jack Frost, Stanley Tustain and Winnie Chapman are others who find favour.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. eGorge H. Richardson; A. M., Mr. Henry L. Bell; M. D., Mr. Henry Farmer.—Zomah, the psychic phenomenon, gives a wonderful performance. Mike Whallen is equally brilliant in song and story, while his extempore contribution is enthusiastically encored. Others contributing to the programme are Victor André, the celebrated Continental dancer; Miss Maie Ash and Neville Delmar, featuring a smart musical comedy duo, "A Busy Day"; the Georges Trio, comedy cycling act; Towa and d'Hartys, in a clever juggling and dancing act; and Maraso, the harpist, and Socoloba, the classical dancer.

GLOUCESTER.

HIPPODROME.—P., Messrs. Poole's Theatres, Ltd.; M. D., Mr. J. R. Poole.—"The Edge o' Beyond" is the attraction here this week.

GOOLE.

TOWER THEATRE.—P., Tower Picture Co., Ltd.; M., Mr. Frederick C. Nicholls.—Leslie Fuller presents the pantomime, "Jack and Jill."

GRAVESEND.

GRAND.—M. D., Alderman A. E. Enfield, J.P.; M., Mr. Arthur Green.—The Regent Productions are presenting the pantomime, "Aladdin," with a company of favourite artists, including May Royal.

GREENOCK.

KING'S THEATRE.—P. and M., Messrs. A. B. and J. J. Wright.—Owing to the great success of Mr. J. Cumming's pantomime, "Robinson Crusoe," it has been retained for another week here.

GUERNSEY.

THEATRE ST. JULIAN'S.—M. D., Mr. Albany Ward; R. M., Mr. Jack Kerr.—Mr. Oswald Gray and Will Parkin presents the pantomime, "Ali Baba and the Forty Thieves."

HALIFAX.

THEATRE ROYAL.—P., Northern Theatres Co., Ltd.; M. D., Mr. Wm. Robinson; Mus. D., Mr. E. James.—Messrs. Jazon and Montgomery's pantomime, "Dick Whittington," provides a good attraction here. Margery Daw as Dick and Jack Bairstow as Idle Jack head a strong cast.

GRAND THEATRE.—P., Northern Theatres Co., Ltd.; A. M., Mr. J. Hinton; Mus. D., Mr. L. Crabtree.—The musical play, "Sunshine Sally," is being staged here by Miss Dot Stephens' company.

PALACE THEATRE.—P., Palace Theatre (Halifax), Ltd.; M., Mr. W. Stephenson; Mus. D., Mr. W. Davidson.—The Morandinis, acrobats and equilibrists, head the bill; while Tom E Hughes, the tramp comedian; Ackerman and Wynne, in old English songs; Le Dair, comedy conjuror; Ralph and Leo, acrobatic and musical clowns; Geo. Calyer, the voice controller; and Nichol and Martyn, two drops of Scotch, complete a good programme.

HANLEY.

ROYAL.—M. D., Mr. Albert Bulmer; M., Mr. Chas. Bulmer; Mus. D., Mr. A. E. Widdop.—The pantomime here continues to do big business.

GRAND.—M., Mr. Harry J. Crane; Mus. D., Mr. Isaac H. Cartmell.—Harry Day's revue, "Spangles," pays a welcome first visit.

HASTINGS.

GAIETY.—G. M., Mr. H. W. Rowland; R. M., Mr. C. E. Scutt.—Murray King and Clark present "Mother Goose" twice daily. Murray King, George Grogie, Wyn and Ivy Adams head the cast. The specialities include the Golden Egg ballet.

HITCHIN.

PLAYHOUSE.—P., Hitchin Amusements, Ltd.; M. D., Mr. W. N. Blake; R. M., Mr. Robert Brown; Mus. D., Mr. L. G. Shrive.—Barbe and Barbette, society dancers and pictures.

HUDDERSFIELD.

HIPPODROME.—P., Northern Theatres Co., Ltd.; G. M., Mr. Otto C. Culling; R. M., Mr. J. Alban Newton.—On Monday, Charles Ed. Clarkson's company opened here with the pantomime, "Puss in Boots." Mr. Clarkson, who is musical director, has also adapted, arranged and produced the pantomime. The cast includes Grace Collins as Colin, Aggie Halstead as Princess, Fred Ward as Spotty, Charles Lydon as Dame, May Heaton as the Fairy, and Jack Stanford and Will Clark as Hop and Kop. Many interesting specialities are given by various members of the company.

PALACE.—P., The Macnaghten Vaudeville Circuit, Ltd. R. M., Mr. Alan Williams.—Harry Day's revue, "Rockets," is being played here twice nightly. The cast includes Jos. Alexandre as comedian, Nellie Turner, Cyril Dunn, Robert Maclachlan, Charles Berkeley, Levvie and Moran. The Gregorian Singers, Evelyn and Hylda Kirby, Bert Gunnel, Lyle Jeffries and the Jazz Jesters.

ILKESTON.

COLISEUM.—G. M., Mr. Harry Reeves.—Reginald Fry presents Miss Mary Byron in "French Leave."

IPSWICH.

LYCEUM.—P., Mr. E. H. Bostock; M., Miss Edith Parkyn; Mus. D., Mr. H. Lewin Taylor.—Lionel Bute's company in "Bulldog Drummond."

HIPPODROME.—P., Mr. E. H. Bostock; M., Mr. R. Hendry; Mus. D., Mr. Chas. Mysor.—G. E. Williams and Chas. Beanland's company in the pantomime, "Little Red Riding Hood."

JARROW.

THE KINO.—Martin Henderson, concertina soloist and pianist, is here.

THEATRE ROYAL.—L., Mr. Hugh Robertson; M., Mr. J. D. Robertson.—Mr. Bert Grapho is presenting the comic and spectacular pantomime, "Beauty and the Beast." Miss Louie O'Riordan plays the part of Prince Great Heart with great success; Miss Galatea Thorpe as Beauty is a charming heroine, and everybody's favourite. Mr. Taggart Craughan plays the part of the Beast with great success. Miss Marie Martine sustains the part of Dolly Dimple, the girl from the dairy; and Miss Pearl Bond that of Marjorie Maydew. Specialities are introduced by Miss Galatea Thorpe, with her golden harp; the Jollity Girls; Kemp and Jack; Grapho and Dalton; Arthur R. Carlton; Miss Anita Best; Miss Louie O'Riordan; La Tagarte, and others.

KEIGHLEY.

HIPPODROME.—L., Mr. Francis Laidler; M., Mr. J. Austin Walshaw; Mus. D., Mr. W. Lupton.—A capital programme is presented here with Frank Varney and Teddie Butt at the head in a comedy scena, entitled "Silly Sagacities." Other artists include Bros. Leonard, comedians; John Paley, cornet and trumpet virtuoso; Joe and Willy, in comedy act, "That's All"; Gilbert and Chapman, character song studies; Les Nosselas, novelty act; and Milly Gordon Trio, speciality dancers.

KETTERING.

COLISEUM. — P., Messrs. Thompson Bros.; G. M., Mr. Arthur Thompson; S. M., Mr. T. Staines; M. D., Mr. W. Sturman.—Mr. Leo Fields presents the pantomime, "Goody Two-Shoes," written by himself and Dick Batch. Specialities by Leo Fields, Frank Bass, Milly Dixon, George Voss, Susie Chase, Edie Reno, Horner and James, and the Dinky Girls.

LANCASTER.

GRAND THEATRE. — M., Mr. Tom Braithwaite.—The attraction this week is the revue, "Eyes Down," one of Glenn's productions.

LEICESTER.

ROYAL OPERA HOUSE.—Sole Owner, Mr. Milton Bode; B. M., Mr. W. R. King; Mus. D., Mr. Walter W. Waddington.—Fred Clements' pantomime, "Dick Whittington and His Cat," continues to draw large audiences here. The show is excellently "put on," and goes with a merry swing. The principals and chorus work hard all through, and the production is a thorough success.

THEATRE ROYAL.—Sole L. and M., Mr. Milton Bode; B. M., Mr. W. R. King; Mus. D., Mr. John H. Vann.—This week's attraction, presented by the E. Hill-Mitchelson Repertory Company, is entitled "The Old Home."

PALACE THEATRE, LTD.—C. and M. D., Sir Oswald Stoll; A. M., Mr. Trueman Towers; Asst. A. M., Mr. Thomas J. Phillips; Advt. M., Mr. Chas. R. Stephens; Mus. D., Mr. John W. Lowe.—A strong variety bill here, which is giving much satisfaction, includes Ernie Mayne, the popular comedian; Arnaut Bros. musical pantomimists; Perezoff Troupe, comedy jugglers; Mutt and Jeff, black-faced comedy artists; Bay Russell and Sophie Forrest, in a musical trifle, "Out—Ed."; Imperial Trio, in vocal harmony; June Stirling, a pleasing singer; and the Pathé Gazette, on the screen.

PAVILION.—P., Macnaghten Vaudeville Circuit, Ltd.; B. M., Mr. Joseph Lawrence; Mus. D., Mr. Fred Britcher.—An excellent variety bill here is contributed by Carr Lynn, a delightful fun provider; the Adams Duo, comedy cyclists; Terry Wilson, new style light comedian; the Enigmas, in a novel act; Henry Bekker, in magical humour; Cissie Langley and Co., in a dramatic sketch, "The Vengeance of Li Fang Foo." The bioscope, with "The Yellow Arm" serial, completes a capital variety bill.

LIVERPOOL.

ROYAL COURT.—M. D., Mr. F. W. Wyndham; A. M., Mr. Arthur Lawrence; Mus. D., Mr. Jullien H. Wilson.—Packed houses have been the rule here since the D'Oyly Carte company started their season at Christmas, and public enthusiasm is great. All the old favourites are being received in most hearty manner, the return of Mr. Dewey Gibson being particularly welcome.

SHAKESPEARE.—L. and M., Mr. W. W. Kelly; A. M., Mr. Herbert M. King; Mus. D., Mr. Sam Hague.—This popular house is scoring a big success with its "Aladdin" pantomime, which is the only one permanently stationed in the city this year. It is both a beautiful and funny creation, and reflects credit upon Mr. Fred Clements, the producer. A new feature has been introduced in the form of the Fuji Family of Japanese acrobats, whose performance is marvellous and received with thunderous applause. The matinées are remarkably well patronised.

PLAYHOUSE.—P., Liverpool Repertory Theatre Co., Ltd.; M. D., Mr. A. S. Pigott; A. M., Miss Carpenter.—Mr. Harris Deans' excellent adaptation of Thackeray's "The Rose and the Ring" continues to draw big audiences, and it is expected that this Christmas attraction will be numbered among the successes achieved at this theatre. It is a children's pantomime in every way. There are dozens of funny incidents which appeal to the youthful imagination—witches, fairies, grotesque kings, queens, princes and princesses, while a delightful Cinderella is provided by Miss Muriel Woods. Mr. James Harcourt, as the little fat prince, is highly diverting, and Miss Aida Jenoure makes a humorous queen. In fact, all the members of the repertory company are excellent in their respective parts.

EMPIRE.—P., Moss' Empires, Ltd.; L. and M., Mr. George Manners.—Here is being presented a new revue, "The Round Up."

OLYMPIA.—P., Moss' Empires, Ltd.; M. and L., Mr. P. Cohen; Mus. D., Mr. Albert Moore.—"Round in 50" is a capital production, and is doing great business. Its gorgeous staging, splendid costumes, haunting melodies, and lots of fun, combine to make up a first-class entertainment. Harry Weldon and Hilda Glyder are the prominent artists, and very ably supported by among others, Jack Harcourt, Arthur Conquest, Cliff Goldin, Dorothy Viggers and Kitty Fielder.

HIPPODROME.—M. D., Mr. Charles Gulliver; M. and L., Mr. E. W. James; Mus. D., Mr. Frank Stokes.—Here we are having a return of J. L. Davies' excellent minstrel show, bearing the title "Minstrels of 1923," in which figure prominently Gus Chevalier, Burt Greene, Jack Leopold, the amusing Disharmony Four, the Minstrel Quartet, Lew Castle, Edgar Hodges, Bros. Workman, Tommy Graham, Bartley and Barrett, Bedina Duo, and Eddie Francis.

ROTUNDA.—M., Mr. M. Montgomery; Mus. D., Mr. Benjamin Parks.—Foremost here are J. J. Wild's Lancashire Players in "Money for Nowt," a very funny sketch; Nora and Barney Moore provide a neat vaudeville turn; Wilfrid Clownes shows remarkable dexterity with his concertina; and others in the list are Barry Burnett, the Hebrew comedian; Carlos Menard, novelty violinist; Jenkins Bros., eccentrics; and Jack Poulter, comedian.

PAVILION.—P., Messrs. W. H. Broadhead and Son; R. M., Mr. Henry Hearn; Mus. D., Mr. Harry Walker.—"Bubble and Squeak," a highly diverting musical comedy revue, is here, with Charlie Rich and Elsie Roby, who are ably assisted by Victoria Byrne, Annie Rider, Charles Congere, Sam Curtis, Reg. Francis, and Gracie Gallimore.

LOUGHBOROUGH.

THEATRE ROYAL.—R. M. and Licensee, Mr. W. H. Deacon.—Messrs. Chester and Perry are responsible for "a sparkling Pierrotic revue" entitled "Happy-go-Lucky." Prominent in a skilful band of entertainers are May Erne and Erne Chester; George Perry, comedian; Glyn Grafton "and a fiddle"; Gladys Hay, soubrette and dancer; Louis du Cane, etc.

LUTON.

GRAND.—B. M., Mr. Walter O'Sullivan.—Royal Productions present "Gay Ostend."

MAIDENHEAD.

HIPPODROME.—P. and M., Mr. Geo. Gude.—The S.A. Productions are presenting a musical comedy revue, "Peggy," in which they are featuring a musical fantasia, "Pierrotland."

MAIDSTONE.

PALACE.—L., Messrs. F. E. Chabôt and R. P. Green; G. M., Mr. F. E. Chabôt; A. M., Mrs. P. D. Elborne.—F. Leslie Morton and Guyton Heath's company in "Chu Chin Chow."

MANCHESTER.

ARDWICK EMPIRE.—M. D., Sir Oswald Stoll; A. M., Mr. J. Persich; M. C., Mr. Dick Hardwick.—Fred Karno presents here this week a capital musical show, "Oh, Yes!" in six bright and exhilarating scenes, packed with movement, melody and mirth. The feature of the cast is Jackson Owen, who has a whole host of clever supporters, while the Ten Corona Girls add their quota to the generally excellent effect.

OSBORNE THEATRE. — P., Messrs. Broadhead and Son; A. M., Mr. Robert Sharples; M. C., Mr. R. C. Clarke.—Messrs. Jazon and Montgomery are here with one of their strongest shows, "Aladdin," staged on their usual elaborate scale, in eight brilliant scenes, and equipped with an able cast. Mark Stuart as Abanazar provides plenty of good comedy, closely rivalled by Gus Elton as Widow Twankey, while Alice Maude in the title part is a dashing and tuneful boy. Eileen Lake plays charmingly as the Princess, and other good performances are given by Bobbie Burns as Pekoe, and Bradbury and Albert as Snapem and Seizem. The Aida Fayne Troupe of dancers are prominent among the specialities.

METROPOLE.—P., Messrs. Broadhead and Son; A. M., Mr. Rex Sugden; M. C., Mr. A. E. Waite.—Messrs. Jazon and Montgomery's "Babes in the Wood" pays a return visit to the local circuit, and is doing deservedly big business. The popular duo, Maple and May, are very much to the fore in the comedy department, and another clever and outstanding performance is that of Walter Cranby as Page to the Baron. Dorothy Vaughan as Robin Hood and Georgette Rennarde, as Maid Marian re-

present the principal story interest, and other clever people in the cast are May Maple, Albert Williams, Bert Lawrie, Billy and Betty (the Babes), and Reginald Adair. Coverdale's Tiddlewinks are a popular speciality troupe.

KING'S, LONGSIGHT.—P., Messrs. Broadhead and Son; A. M., Mr. George Steel; M. C., Mr. C. H. Bayley.—Here also Messrs. Jazon and Montgomery hold pantomime sway with their charming production of "Cinderella." Hilda Paul as "Cinders," and Joan Mayer as the Prince, are a clever and attractive pair, and for comedy there are such players as Teddy Williams as Buttons, Bert Rogers as Dandini, Jack Britton as the Baron, and Carthy Bros. as the court Bailiffs, with Ida and Billy Kathrena as the Sisters. Among the spectacles, Cinderella's coach is drawn by four ponies, and vivacity is added to the action by an "Aida Fayne" troupe of dancers.

PALACE.—M. D., Mr. Alan Young; M. and S., Mr. Jesse Hewitt; Asst. M., Mr. Douglas Bush; Mus. D., Mr. T. Wrathmal.—The seventh Wylie-Tate pantomime, "Mother Goose," is in full swing here, playing to full houses.

HIPPODROME.—M. D., Sir Oswald Stoll, R. M., Mr. Bertram Iles; Asst. M., Mr. Hodgkinson; Advt. M., Mr. D. Forbes Winslow; Mus. D., Mr. W. Hague.—Here, with success, the Foster Productions present Charles B. Cochran's "Fun of the Fayre," a highly diverting entertainment. A strong cast includes Harry Angers, Klit Gaarde, Maudie Dunham, Gladys Deane, Mildred Tevlin, Mabel Heath, Maud Mack, Bert Escott, and John Hale.

HULME HIPPODROME.—P., Messrs. Broadhead and Son; G. M., Mr. H. Winstanley; R. M., Mr. Hearn; A. M., Mr. H. Boyle.—Messrs. Bleriot's splendid pantomime, "The Old Woman in a Shoe," is the attraction here.

MIDDLESBROUGH

THE EMPIRE.—P., Empire Palace of Varieties (Middlesbrough), Ltd.; M. D., Mr. William Bastiman; A. M., Mr. Gerald Spencer; Mus. D., Mr. Howard Shackleton.—A big attraction here is the pantomime production of "Peter Wilkins." Produced on an elaborate scale, with a strong cast of seventy artists. Vera Elmore makes a vivacious Peter Wilkins, and a delightful Margery is found in Miss Doris Vi Driscoll. The Brothers Hanaway are the principal fun providers, and they keep the audience in fits of unrestrained merriment. Others who give admirable assistance are Kitty Shotton, May Garry, Sisters Lawson, Hugh Maybury, Alex. Camm, and Jack Cranston. Clever specialities are introduced by Pipe-Major Deans and his Eight Kilty Lassies, with bagpipes and drums, and Mme. Verona's Ten Little Gems, a nimble-toed and charming troupe of dancers. Excellent chorus singing make a success of a first-rate entertainment.

HIPPODROME.—P., North of England Cinema Co.; A. M., Mr. W. S. Gibson; R. M., Mr. Frank E. Parker; Mus. D., Mr. H. J. Waldron.—Some charming songs are given here this week by Calland and Hooder, vocalists. Also pictures.

NEATH

PALACE.—P., Vint's Theatres, Ltd.; M. D., Mr. Leon Vint; R. M., Mr. E Gilley; Mus D., Mr. Edgar Lewis.—An all-picture programme is submitted this week.

GNOLL HALL.—P., The Gnoll Hall Picture Co., Ltd.; M., Mrs. L. Trueman; Mus. D., Mr. Geo. E. Hutchins.—The variety part of the programme includes The Surprise Quartette, in a refined vocal and musical act; and pictures complete.

NORTH SHIELDS

THEATRE ROYAL.—P., Theatre Royal (North Shields), Ltd.; M. D., Mr. Horace Lee; A. M., Mr. Sydney Hellyer; Mus. D., Mr John Sutherland.—Mrs. Kimberley's company, in revue, "Chiffon and Fluff."

BOROUGH THEATRE.—P., Messrs. Thompson and Collins; G. M., Mr. T. F. Hill; R. M., Mr. Edwin De Frece; Mus. D., Mr. C. H. Lavender.—Mr. Matthew Newton, the popular tenor, and pictures.

NORWICH

THEATRE ROYAL.—L., Messrs. Bostock and Fitt; M. Mr. Hy. Furnival.—Mr. Lionel Bute presents "The Sign on the Door."

HIPPODROME.—P., Messrs. Bostock and Fitt.—Mr. Lev Lake presents The Splinters of 1923.

THATCHED PICTURE HOUSE.—P., Bond and Son; M., Mr. G. Starkey.—The Delvaines, Jimmy Green.

MADDERMARKET THEATRE.—Norwich Players in "The School for Scandal."

NOTTINGHAM

THEATRE ROYAL.—P., Robert Arthur Theatres, Ltd.; M. D., Mr. F. W. Wyndham; R. M., Mr. J. H. Ferguson; Mus. D., Mr. John Armstrong.—"Cinderella" is keeping its promise of brightness and fun and frolic, while full houses show their appreciation in unmistakable manner.

REPERTORY THEATRE.—L., Mrs. Edward Compton; M., Misses Viola and Ellen Compton; R. M., Mr. Leonard Wright; Mus. D., Mr. H. Harrington.—"Bluebell in Fairyland" runs merrily along, gaining new friends and admirers each night.

EMPIRE.—P., Moss' Empires, Ltd.; M. D., Mr. R. H. Gillespie; R. M., Mr. Arthur H. Williams; Mus. D., Mr. Charles Wyndham.—Fred Karno's second edition of the revue "1923" makes excellent entertainment, with its elaborate scenery, pretty music, and overflowing mirth. Elsie Carlisle and Beatrice Allen are vivacious comediennes of high merit, and the whimsical eccentricities of George Carney and his associate in frivolity, Alec Regan, keep the audience in happy mood. Excellent help is also given by Gladys Horridge, Mabel Holmes, Harry Tresham and Wal Norman.

HIPPODROME.—P., Nottingham Hippodrome, Ltd.; R. M., Mr. F. Dudman Bromwich; Mus. D., Mr. Horace Watson.—"The Sign on the Door" is ably presented by the company of Mr. Lionel Bute. Miss Hilda Esty Marsh plays Mrs. Regain with a fine sense of pathos. A strong and forceful exponent of "Lafe" Regan is seen in Mr. Malcolm Tearle. The part of Frank Devereux is capitally sustained by Mr. Norman B. Cannon. Miss Dolly Stevens as Helen Regan, and Miss Marjorie Lloyd as Marjorie Blake, make charming interpreters, and other parts are well filled by Mr. Arnold Bell, junr., Mr. Beckett Bould and Mr. Arthur Preston.

OLDHAM

GRAND.—P., Oldham Empire Theatre of Varieties Co.; G. M., Mr. E. Dottridge; A. M., Mr. Chas. Bush.—Messrs. Keir and Williams present their pantomime, "Sinbad the Sailor." The name-part is filled by Mabel Kempton in a dashing style; and Rosie Fitzgerald is charming as Zorilda. Joan Robey is excellent as Lustra, the Good Fairy; and Irene Fabian is smart as Princess Zaida; and Octopus is well played by Amandus. Reg. Marcus as Mrs. Sinbad is exceedingly funny, with able support from George Melt as Tinbad, Elton and Kay as Selim and Zulieko. Donald Keir, Fred Bray, Bert Bray, and Stan Newbury. Specialities are supplied by Pauline Rivers, Ten Little Amethysts, Melt and Bray, Elton and Kay, Kerr and Kempton, and the Eastern Quartette of dancers.

PALACE.—P., Oldham Empire Theatre of Varieties Co.; G. M., Mr. E. Dottridge; A. M., Mr. H. Kilrow.—Johnson Clark appears in his original act with Hodge, the yokel; Con Ingham and Co. present "Misery, O.K."; Jack Stocks, the woman hater; Austin Layton, the singing puzzle; Cooke, Mortimer, and Harvey introduce their novelty, "A Ball Game in the Dark"; Mary Ann Clarke, the dual-voiced singer, in excerpts from opera; Clarence Bleasdale, the happy Dutch boy; and the Palace pictures.

ROYAL.—P., Oldham Empire Theatre of Varieties Co.; G. M., Mr. E. Dottridge; A. M. Mr. Milton Reed.—The Millane Stock Co. present "A Disgrace to Her Sex," with Florence Churchill and Joseph Millane.

OXFORD

NEW THEATRE.—P., Oxford Theatre Co., Ltd.; M. D., Mr. S. C. Dorrill; Asst. M. and S., Mr. W. F. Smith; Mus. D., Mr. C. F. Trevor.—Seymour Hicks' production, "Old Bill, M.P.," is the special attraction here. J. T. Macmillan is appearing as Old Bill.

PAISLEY

THEATRE.—S. P., Mr. E. H. Bostock; M., Mr. Harry W. Pinchon; Mus. D., Mr. Bert W. Stephens.—Scott Argyll, Alma Le Dare, Little Rofix and Partner, Three Melvilles, Norman Donald, Four Maxwells, and the Elmar Trio.

RINK PICTURE AND VARIETY PALACE.—S. P., Mr. E. H. Bostock; M., Mr. Richard Lever; Mus. D., Mrs W. Sowerby.—Jenkins Family, Mlle. Louise, and pictures.

PENTRE

GRAND.—P. and M., Mr. W. E. Willis.—Selwyn's Agency presents on behalf of the Newport Productions, their 1923 pantomime, "Babes in the Wood." The cast includes Violet Gwynne (Robin Hood), Nora Harrington (Maid Marion), Elsa Carmela (Fairy Kindheart), Babs Love and Vesta Le Strange (the Babes), Lila Cummings (Will Scarlet), Greta Roberts (Marjorie), Hugh Brady (Dame Whackem), George Bernard (Sir Slick Broke), and Harry Shiels and Billy Long (Bluster and Bluffem). Specialities are given by the Famous Eight Elves, the Leila Four, and Kiela Delzell, the wonderful child dancer. The chorus and orchestra are under the capable direction of Eric Melville. The business manager is Mr. Dick Lewis.

PLYMOUTH

THEATRE ROYAL.—M. D., Mr. Jas. Glover; R. M., Mr. W. F. Crowe.—Third week of "Jack Horner."

REPERTORY THEATRE.—L., Messrs. King and Parry.—Third week of the children's musical fairy play, "Rose Red and the Witch of Wokey," afternoons. In the evenings "The School for Scandal." Mr. Bernard Coppery as Sir Peter Teazle, and Miss Molly Tompkins as Lady Teazle, Mr. Ernest Digges as Joseph Surface, and Mr. Noel Morris as Charles, the latter rejoining the Repertory Co. after a few weeks' holiday. Miss Frances Waring plays the part of Lady Sneerwell, Miss Gwendolen Verschoyle that of Miss Candour, while Miss Mabel Edwards fills the rôle of Maria, and Mr. Alfred Branden that of Sir Oliver Surface.

GRAND THEATRE.—P., Messrs. King and Parry.—Last week of "Puss in Boots."

PRESTON

HIPPODROME.—R. M., Frank E. Burdett.—Messrs. Jazon and Montgomery are presenting their panto., "Jack and the Beanstalk." The company includes Dorothy Meade, Elsie Maynard, Tom Gott, Jack Harris, the Gulliver Troupe, and Aida Fayne's Troupe of dancers. It is a fine show, with many of the latest songs, and well-dressed and mounted.

THE EMPIRE.—R. M., Mr. Walter Maclaren.—The new musical play, "The Lady of the Rose," occupies the stage here, with Alec Fraser as Colonel Belovar, and Miss Helen Rose-Noness in the title part. Big business is being done.

RAMSGATE

PALACE THEATRE.—P., Mrs. Reeve Sanger; R. M., Miss L. M. Bridges; M. D., Mr. A. Williamson.—Mr. Alfred Ray's pantomime, "Dick Whittington."

READING

ROYAL COUNTY THEATRE.—P., Mr. Milton Bode.—Fred Clements' pantomime "Aladdin" is continuing its prosperous career.

PALACE.—M. D., Mr. G. H. Watson; M., Mr. A. E. Burridge; Mus. D., Mr. W. Morgan.—Stanelli and Douglas, Keyes and Kodey, comedians; Pan and Girls, in a seaside gymnastic scene; Jeane Paule and Robert Anthony, in "Melodies, Old and New"; Bert Groves, the exceptional comedian; Lura and Kaley, the American schoolgirls; and Gilbert Heron and Co. in "In the Dark."

ROCHDALE

THEATRE ROYAL.—P., Northern Theatres Co., Ltd.; M. D., Mr. Wm. Robinson; G. M., Mr. Otto C. Culling; R. M., Mr. Norman M. Robinson.—Lovers of good singing had a veritable treat on Monday night, when the O'Mara Opera Co. opened a week's visit and received an enthusiastic welcome. They presented "Faust" in faultless style, and gave delight alike by their clever acting and fine singing. Encores were numerous. On Tuesday they gave "The Lily of Killarney"; to-night (Wednesday) they produce "Tannhäuser"; Thursday, "Samson and Delilah"; Friday, "Mignon"; Saturday, "Il Trovatore" and "The Bohemian Girl."

ROYAL HIPPODROME.—P., Jackson's Amusements, Ltd.; M., Mr. Jas. Jackson.—Wm. de Lacy's pantomime, "Mother Hubbard," is drawing good houses twice nightly. Specialities are given by the Vivian Glee Singers and Phil Dooley and Girls.

SALFORD

PALACE.—P., Salford Palace, Ltd.; M., D., Mr. H. D. Moorhouse, R. M., Mr. Geo. Brelsford.—Tom Vernon presents the pantomime, "Robin Hood." The cast includes the Two Cures, Babes; Will Beanland Dame; Hilda Brend, Robin Hood; Johnson and Rickard, Robbers; Maie Thorne, Fairy; Val Morgan, Baron; Mme. Russell's troupe of dancers, &c.

ROYAL HIPPO.—P., Messrs. W. H. Broadhead & Son; R. M., Mr. Fred Bernardo.—Pictures, Go-as-you-please competition; also unique acts; ballads being sung by J. Alexander.

SALISBURY

PALACE THEATRE, LTD.—M. D., Mr. Albany Ward; R. M., Mr. A. Austin Pilkington; Mus. D., Mr. A. R. Carter.—Mr. Ernest Norris and his repertoire company are appearing on a return visit in "The Yellow Ticket," and a fine representation of this powerful play is given.

SCARBOROUGH

OPERA HOUSE.—G. M., Mr. G. H. Hawkins.—Mrs. Kimberley's pantomime, "Red Riding Hood."

SHEFFIELD

LYCEUM THEATRE.—M. D., Mr. John Hart; G. M. and T., Mr. J. E. B. Beaumont; Asst. M., Mr. T. C. Hickson.—Always a popular engagement, the Royal Carl Rosa Opera Company commenced a three weeks' season on Monday, when "Il Trovatore" was presented before a large and enthusiastic audience. The principal parts were rendered in excellent style by Mr. Gwynne Davies (Manrico), Mr. Trevor Evans (Count Di Luna), Miss Elsbeth Wakefield (Azucena), and Miss Ethel Austin (Leonora). During the week "Carmen," "Samson and Delilah," and other operas will be staged.

THEATRE ROYAL.—M. D., Mr. John Hart; G. M., Mr. J. E. B. Beaumont; A. M., Mr. Maurice Mahoney.—The pantomime, "Tom, Tom, the Piper's Son," is now running smoothly, and the company have settled down, and all work hard and well together, with the result that another will have to be added to the long list of successes at this home of pantomime.

EMPIRE, LTD.—M. D., Mr. R. H. Gillespie; R. M., Mr. R. Sidebotham; Asst. M., Mr. A. E. Story.—"Jack and the Beanstalk" is drawing crowded houses at every performance, and the principals are all big favourites. Miss Lily Morris, in the title-rôle, pleases with her refinement and dashing style; Mr. Jay Laurier, he of the infectious laugh, is ever ready with fresh, mirthful quips and jests, ably supported by that premier dame impersonator, Mr. Bruce Green; whilst Kiddy Kennedy, Miss Violet Kersey and Miss Gracie Egbert help to the general success.

HIPPODROME, LTD.—R. M., Mr. H. C. Savage; Asst. M., Mr. Leonard P. Wright; Mus. D., Mr. W. Bingley.—Messrs. Beresford and Pearce present the circus revue, "Bare Backs," a diversified and entertaining show. The cast includes Barry Barnes, Fred Fields, Gordon Keith, Leila D'Flora, Lila Patricia, Flora Bartell, and May Perry. Hickey's Circus is a big feature, appearing in which are Lola May Trio, Pony Girls, Mons. Foot It, Johnnie O'Brien and Miss May, the Bros. Austin, Irvin's Canine Wonders, and the Napier Trio, entertainers. There are some daring bareback riders and capital clowns.

SOUTHAMPTON

GRAND THEATRE.—R. M., Mr. Arthur Weston.—The George Edwardes' production, in the musical comedy, "Whirled Into Happiness," including Marguerite Ronald and John Hagan.

PALACE.—R. M., Mr. Harry Taylor.—Beard Francis presents his pantomime, "Cinderella," including Miss Lily Russell, a principal boy with a voice; Sybil Marcelle as Cinderella, a dainty little artist; Joe Baker, a clever comedian, as the Page; and Frank Couch in the part of the Baron.

HIPPODROME.—R. M., Mr. Mark Lorne.—Paul Murray and Andre Charlot present the revue, "Pot Luck."

SOUTHEND

AMBASSADORS THEATRE.—P. & M., Mr. Herbert Jay; R. M., Mr. A. E. Newton; Mus. D., Mr. T. Burrows.—Ida Stratham, in the sensational play, "Scandal."

HIPPODROME.—M. D., Mr. Chas. Gulliver; R. M., Mr. E. H. Neighbour; Mus. D., Mr. Chas. H. Meek.—Ventom Swift's production of his successful Christmas pantomime, "Mother Goose."

SOUTHPORT

OPERA HOUSE.—P., Southport Opera House and Winter Gardens Co.; A. M., Mr. A. Walker.—Mr. Percy Hutchison is here with his new play, "One Too Many." The strong cast includes Mr. Stanley Turnbull, Mr. F. G. Thurstans, Misses Elsie Stranach, Annie Stallman, and Dorothy Lawrence.

PALLADIUM.—G. M., Mr. Joseph Bernard Hothersall.—The attraction here is "The Broken Wing." The company includes Miss Rani Waller and Mr. Charles Kitts.

PAVILION THEATRE.—P., Southport Pier Co., Ltd.; A. M., Mr. G. C. Alexander.—Mr. Hamilton Deane and repertory company continue to have a very successful season. The following plays are being given this week:—"The Builder of Bridges," "John Gladye's Honour," "The Thief," and "The Wolf."

STIRLING

ALHAMBRA.—M. D., Mr. Jack M. Calder; R. M., Mr. R. Richardson; Mus. D., Mr. Jas. Running.—The Fyfe and Fyfe, Rothesay entertainers.

STOCKPORT

THEATRE ROYAL.—S.O. and M., Mr. Charles Revill; A. M., Mr. John Revill; B. M. and S., Mr. Charles Revill, jun.—Arthur G. Hart presents the pantomime "Jack and Jill." Cast includes Billy Churchill as Simple Simon, Olga Tilba as Prince Brilliant; Lil Marjory as Marjory, Dorothy Bellairs as Jack, and Gwennie Wales as Jill.

HIPPODROME.—L., Mr. William Swire; M., Mr. E. J. Lyons.—The Sydney Syndicate, by arrangement with Harry Day, present the revue, "Jingles." Included in the cast are Jack Herbert, Keith and Wilbur, Lola Raymond, J. W. Howarth, George Spry, and Hylda Baker.

STOCKTON

HIPPODROME.—P., North G. Entertainments, Ltd.; M., Mr. H. B. Metcalfe; S., Mr. G. V. Stanton; M. D., Mr. P. Fern.—Mr. Convery's "Little Bo-Peep," pantomime, is here for the week, with Thelma Hamilton in title-part.

STOURBRIDGE

NEW ALHAMBRA THEATRE.—L., Mr. Herbert Wallace; M. D. Mr. Harold Timperley.—The Royal illusionist, Chris Charlton and Co., assisted by Dorothy Charlton, Marion Brown, and full company; Dene Dunlop, versatile comedian; Rene Kesslova, Australian gipsy violists; and pictures.

SUNDERLAND

THEATRE ROYAL.—G. M., Mr. Harry Esden; R. M., Mr. Richard L. Griffiths; Mus. D., Mr. E. Field.—Pantomime gives place this week to the Lancashire revue, "Tickled to Death," presented by Messrs. Casick and Eccles. The principals in a good cast are Ernie King and Ethel Colyer.

EMPIRE.—P., Sunderland Palace Co.; G. M., Mr. Harry Esden; R. M., Mr. A. E. Barnes; Mus. D., Mr. H. Eliott Smith.—Leon Salberg is presenting the pantomime, "Aladdin," which contains a lot of fun, and is strikingly spectacular. Clarice Chesney plays Aladdin; Geo. Dix, Widow Twankey; Ernest Lester, Abanazar; and Frank Probin, the Emperor. The Alexandra Juveniles contribute special dances, and there is a strong chorus of pretty girls.

PALACE.—P., Mr. A. G. Hamilton; R. M., Mr. W. Gillespie; Mus. D., Mr. Frank Hubble.—Pictures and varieties by the Soga Trio of sensational speciality performers.

KING'S.—P., Messrs. Thompson and Collins; R. M., Mr. E. Jefferies; Mus. D., Mr. W. Hugh Jones.—Pictures and vaudeville by Spencer Ward and Gertrude Long, vocalists, and Rondella, a clever violinist.

VICTORIA HALL.—P., Sunderland Corporation; L., Mr. Robert Courtneidge; R. M., Mr. D. Leon Barton; Mus. D., Mr. Fred Lucas.—Mr. and Mrs. William Maclaren's company appear here in "The Sign of the Cross." There have been good houses during the early part of the week, and a powerful rendering has been given of the well-known drama.

SWINDON

EMPIRE.—P., Wiltshire Entertainments Co., Ltd.; M. D., Mr. Alfred Manners; A. M., Mr. Alfred Manners; Mus. D., Mr. Oswald Bentley; S. M., Mr. Jack Duck.—Mrs. Kimberley and Frank Liston's company is here again in the former's play, "The Home of the Fairies," Miss Nellie Corbin playing the part of the Little Princess.

TONYPANDY

EMPIRE.—P., Mr. W. E. Willis and Son; R. M., Capt. W. Willis.—Jennie Zahl and Fred Wall present "Mother Goose." The cast includes Doris Victoria (Fairy), Ike Morgan (Demon), Patty Pike (Mother Goose), Olwyn Owen (Colin), Bessie Owen (Mavis), Marie Brown (Sir Lancelot), Doris Varnon (Marjorie), Fanny Price (Sally Smart), Joe Lennard (Belenda, the Goose), Sydney Grant (Squire Bugle), Freddy Phillips and Nat Jones (Bumble and Stumble), and George White (Simple Simon). Specialities are given by Olwyn Owen, Charles Coma, Marie and Brown, and Morgan and Victoria. The chorus and orchestra are under the capable direction of Jake Robin.

WARRINGTON

COURT.—G. M., Mr Harry Warburton.—Mr. Walter Bishop presents the pantomime, "Dick Whittington," with Edna Latone, Walter Bishop and Bella Moody in the cast.

WESTCLIFF

NEW PALACE.—P. & M., Miss Gertrude Mouillot; R. M., Miss Florence Dean; Mus. D., Mr. Adam Seebold.—"The Way of an Eagle."

WEST HARTLEPOOL

EMPIRE THEATRE.—P., West Hartlepool Empire Palace, Ltd.; M. D., Mr. R. H. Gillesbie; G. M., Mr. Harry Esden; R. M., Mr. H. Ferrier Cornforth.—Mr. Grossmith and J. A. E. Malone present "The Cabaret Girl."

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(*Continued from preceding col.*)

GRAND THEATRE.—P., Grand Empire Theatres, Ltd.; G. M., Mr. Stanley Rogers; R. M., Mr. Charles E. Linney.—The musical comedy revue, "Eastern Love," is presented here by W. Ainsley. Phil Adell and Jack Harrison are in the cast, with a full chorus and speciality dancers.

WOLVERHAMPTON

GRAND THEATRE.—S., L. and M., Mr. E. H. Bull; Mus. D., Mr. A. Jackson.—The Macdona Players select "You Never Can Tell," "The Doctor's Dilemma," "Pygmalion," and "Man and Superman," from their repertoire of Bernard Shaw plays.

HIPPODROME.—M. D., Mr. Chas. Gulliver; M., Mr. Jas. Kilgour; S. M., Mr. S. Mayo; Mus. D., Mr. A. Grimmett.—Jack Waller presents a musical extravaganza, entitled "Sunshine and Laughter." Cast includes Wylie Watson, Gloria D'Arcy, and Dilly Rego.

THEATRE ROYAL.—P., Kimberleys, Ltd.; M. D., Mrs. F. G. Kimberley and Miss Ruby Kimberley; A. M., Mr. J. Thomas; Mus. D., Mr. H. Bradley.—Fred Collins' Productions, Ltd., the pantomime, "Mother Goose." Kitty Evelyn and Lester and Wood.

YARMOUTH

AQUARIUM.—L., Mr. Walter Nightingale.—Messrs. Reading and Davey present "Dick Whittington" pantomime.

YORK

EMPIRE.—M. D., Mr. William Peacock; R. M., Mr. Fredk. Stafford.—Jack Waller present "Pins and Needles."

BOOKS OF THE PLAY.

Actress and Peeress.

In "Madame Flirt," a romance of "The Beggar's Opera" (published by Stanley Paul & Co.), Mr. Charles E. Pearce has told the story of Lavinia Fenton, who was the first Polly Peachum in the famous comic opera in its original production at the theatre in Lincoln's Inn Fields. A romance founded on fact has an attraction of its own, and the reader follows with the closest interest the adventures which befell the young girl who eventually won fame on the stage as the pretty and sprightly representative of the heroine of Gay's opera. She starts as a singer in the streets of London, becomes a protégée of Gay, who saw in her the making of a fine actress and an enchanting singer; and she is placed at a ladies' seminary, from which she elopes with a young gallant, believing that he means marriage; but, discovering that a trap has been laid for her, escapes, with the aid of Lancelot Vane, an unsuccessful dramatist. The love story of this young couple is pleasantly and brightly told, the sequel to its tragic conclusion being that Lavinia becomes the mistress and eventually the wife of the Duke of Bolton. The stage career of the adorable Polly" was as brilliant as it was brief; but there are few actresses about whose girlhood so delightful a romance could be woven.

REPERTORY PLAYS.

Four more of the series of one-act Repertory Plays have recently been published by Gowans and Gray, Ltd., London and Glasgow. Of these, "Once a Hero," by Harold Brighouse, was staged last June by the London Players, the plot being based on the return to his native village from the Great War of a soldier who, it was reported, had died a hero's death, and the amusing complications which result.

A travelling tinker is the leading character in J. A. Ferguson's well-written play, "The King of Morven," the scene of which is a little town in the West Highlands, and the period 1838. The story has reference to the cruel evictions which were suffered by the poor inhabitants a century ago. "The Happy Hangman," which the author, Mr. Harold Brighouse, calls "a grotesque in one act," is founded on an incident which was reported from Naples in the "Sunday Times" of September 18, 1825, and recently reprinted. "The Courting of the Widow Malone," by Constance Powell-Anderson, is a brightly written and amusing little comedy, which was produced at the Theatre Royal Hippodrome, Dublin, on March 4, 1918, with Miss Muriel Munro in the part of the widow who is so very anxious "to be loved for herself and not for the public-house that went with her." These plays can be recommended to amateurs on the look-out for suitable curtain-raisers.

"MODERN TROUBADOURS."

This volume by Miss Lena Ashwell is a record of the Concerts at the Front, and is published by Gyldendal, 11, Hanover-square, W. Miss Ashwell gives a very full and interesting account of the work of the singers, musicians and actors, numbering over 600 artists, who undertook the concert work at the Front during the Great War. The importance of this work has been generally acknowledged, and has received official recognition, with the satisfactory result that the teaching and use of plays and music was placed in Army orders. Miss Ashwell, in writing her book, has been able to have recourse to the letters and diaries of a number of well-known artists.

THE CONJURER'S VADE-MECUM.

At the family party the amateur conjurer in a good deal in demand, and shares the honours of the evening with the funny man and the ballad-singer. Mr. J. F. Orrin's little book, published by Stanley Paul and Co. at 2s. 6d., can with confidence be recommended to those who are desirous of shining as conjurers in the family circle or at the club. The tricks are plainly described, and there are valuable suggestions for patter, on the facile use of which so much depends. There are numerous illustrations and a foreword by Mr. Will Goldston, who points out that the author draws upon a store of knowledge acquired by practical experience.

A HANDBOOK FOR ENTERTAINERS.

A Budget of Effective Tricks.

"Stage Illusions and Entertainments" (published at 1s. 6d.) forms one of Cassell's "Work" handbooks. It has been written to serve the requirements of the amateur and professional entertainers. Even the secrets of how to make and work a Punch-and-Judy show are laid bare by the author of this book; while the amateur stage carpenter and scene painter will learn from its pages the way to build a stage and paint the scenery. The art of theatrical make-up is dealt with, and there are clear instructions as to the building and management of a living marionette theatre, and the making of ventriloquial dolls. Novelty entertainments, such as rag pictures, &c., and paper manipulations have special chapters devoted to them. This comprehensive handbook contains many illustrations.

THE RUSSIAN THEATRE.

Under the heading of "Rebuilding Soviet Russia," Mr. Huntly Carter, in "The Architect's Journal," writes on "The Art of the Theatre." He says: "No one can visit Soviet Russia without being struck by the extraordinary interest which both the Soviet Government and the people attach to the Theatre. Indeed, since the revolution the theatre in Russia has entered upon a course of development which promises to affect all outside Russia who have the slightest concern with its form and function. If the present development continues, and there is no reason why it should not, for the theatrical movement in Russia is springing rather from the inner necessity of the people than from any political compulsion, we shall see in a few years a very strong added impulse to architectural enterprise."

Mr. Huntly Carter also has an article in the same issue of "Drama," dealing with "The Russian Workers' Creative Theatre."

"FROM MANGER TO CROSS."

The story of the well-known film of the Life of Jesus has been written by Mr. R. Henderson Bland, the representative of "the Christus." It was Sir Tristram Eve who succeeded in securing for public exhibition in this country the film "From Manger to Cross," and the reverence with which it was produced has been testified to by the Bishop of London. The Bishop's favourable criticism is fully confirmed by a perusal of Mr. Bland's book, in which the character of Christ is portrayed with a clear understanding of its marvellous beauty and purity.

Mr. Bland, it should be explained, was selected by an enterprising American manager to create the part of Christ in a series of marvellous pictures taken in the Holy Land, where he spent three memorable months. These pictures are reproduced in the book, which also contains an Appreciation by Mr. J. M. Bullock. The book is published by Hodder and Stoughton at 3s. 6d.

"VIOLIN MAKING."

Written by Robert Alton, and published by Cassell & Co., Ltd., at 1s. 6d., this book is the work of a practical violin maker, whose long experience well qualifies him to impart advice and instruction. The best methods of making a fiddle are fully and clearly described, as well as how to repair the instrument. There are also numerous illustrations.

TALKING MACHINES.

In "The Talking Machine Industry," published by Sir Isaac Pitman and Sons, Ltd., at 3s., the author, Mr. Ogilvie Mitchell, opens with a historical survey, which contains many interesting facts concerning early mechanical contrivances from which sounds were made to issue. In Chapter III. Mr. Percy Willis, sales manager to a well-known firm, tells the tale of how the first phonograph was smuggled across the Atlantic to Ireland. "At that time," he says, "Charles Coborn was at his zenith with 'The Man Who Broke the Bank at Monte Carlo.' We contrived to get a record of the song, and it was one of the greatest hits we ever made. People used to come again and again to listen to it, and then they would bring their friends. Everybody wanted to hear that song, till at last the cylinder got clean worn out, for in those days the wax that they were made of was rather soft stuff, and wouldn't last as the later cylinders did." The book contains a number of illustrations.

The Chelsea Arts Club annual ball will be held at the Royal Albert Hall on Wednesday, Feb. 7. The setting and decorations will be "Antarctic," designed by Sir Aston Webb, P.R.A., with the help of Commander Wild and the officers of the Quest. The theme will be "Inoculation." The admission tickets are two guineas each; this includes supper and refreshments. Fancy costume is essential for men, but Venetian cloaks may be worn. Tickets may be obtained from members of the Club or Mr. G. Sherwood Foster, 15, Queen's Gate-terrace, S.W.7.

Burberry's sale of waterproofs and various garments for men, women, and children opened last week at their well-known establishment in the Haymarket. The value this year is exceptional, notably, the Burberry Weatherproof, at 73s. 6d. Other bargains are numerous, and include dresses for sport, town, and country. Overcoats for boys and girls are to be found in great variety. A large stock of Paris top-coat models for ladies has been sent here for disposal.

THE AMATEUR STAGE.

WINGATE AMATEURS.

Since the formation of the Wingate Operatic and Dramatic Society excellent progress has been made, as was evidenced in the performance of Wallace's opera, "Maritana," in the Palace Theatre, Wingate, on Friday night. There was a large and representative attendance.

With Mr. W. Bedford as conductor the work had undergone thorough rehearsal, and the rendition was in every way a successful one. The principals were well up in their work. Mrs. H. Forster gave a pleasing interpretation of the name-part, the rendition of "It Was a Knight" and "Scenes That are Brightest" pleasing the audience immensely. The duets with Mrs. Musgrave (Lazarillo) were a feature of the evening, and were deservedly encored. Mr. T. Johnson made a typical Don Cæsar, his robust rendering of "Let Me Like a Soldier Fall" being excellent, and he met with equal success in the number "Turn On, Old Time." Mrs. J. Musgrave undertook the part of Lazarillo with marked ability, and was heard to great advantage in the finely harmonised number, "Alas! Those Chimes."

A feature of the work of the chorus was a sympathetic rendering of "Angels That Around Us Hover." The final chorus, too, was characterised by smart attack and well-balanced tonal power.

EXILES MUSICAL SOCIETY.

The difference between the first and second acts of "The Pirates of Penzance," as rendered by the Exiles Musical Society at Cripplegate Theatre, was most noticeable, for while the former was distinctly slow, the latter made amends by being bright and brisk. The chorus knew and carried through their work well, and were supported by an excellent orchestra, under the direction of Walter Rose. Charles Whitewood made a convincing Frederic, singing with ease and thoroughly looking the part. The Pirate King was soundly played by Richard Holland, who improved as he warmed to his work; and the humours of the Sergeant were well brought out by Thomas Foot. William Brandle delivered the patter song of the Major-General very clearly, if without snap. A fresh and girlish Mabel was presented by Elsie Rendell, but the rendering of the florid music seemed a strain upon her voice. Gwladys McMurray used her voice well as Ruth, but was much too placid in the dramatic situations.

PEARL ASSURANCE.

To find a Pooh Bah who combines a keen sense of the ludicrous with absolute repose is indeed a treat, and the Pearl Assurance O. & D.S., at the King's Hall, W., provided us with one in the person of Harold J. Sayer. Another outstanding performance was that of A. Raphael Pell, who made a particularly bloodthirsty and, at the same time, artistic Mikado. Alec B. White made an amusing, if somewhat deliberate, K.-Ko, and proved himself extremely light of foot. The Pish Tush of John Younger was capable, but this actor should guard against over-confidence. As Nanki Poo, William Jewell was very sound, and his singing was good, if rather throaty. A dignified Katisha was contributed by Lilian Dean; and a good, but serious, Pitti Sing by Mabel Wilkins; while Yum Yum was adequately played by Daisy Rice. To the excellent orchestra and its conductor, David White, and to the producer, William Blake, the general success must be attributed.

KEMBLE SOCIETY.

"The Passing of the Third Floor Back" depends for its success largely on a sense of atmosphere, and while commending the players at Cripplegate Theatre for earnest work and fine characterisation it must be recorded that, generally, they failed to reproduce this necessary "atmosphere." The Stranger was played with quiet intensity by Denis Elliot Watson, whose delightful voice gave full value to the lines, but who was, at times, too solemn and heavy. Kathleen Lilly made a very good study of the Landlady, and Gladys Major did well as the Cockney slavey. The Painted Lady was made brightly bitter by Dulcie Cox, and good work was contributed by Gladys Hearn (a Snob), Lennard Hearn (a Jew), J. Stuart Bull (a Bookmaker), and Charles F. Barrett (a Bully). Neither Nora Bird, as the Hussy, nor Geoffrey Willis, as the Coward, was sufficiently experienced to make their respective characters convincing.

WHITFIELD SCHOOL.

This society successfully produced the comedy, "What the Butler Saw," at the Whitfield Schools, for three nights in Christmas week, with an extra night on Monday, the 1st inst. The picturesque staging of the Hydro set was designed and built by the leading spirit of the society, Mr. Harry Podmore, with the aid of willing and artistic workers. The natural style of Mr. Clifford Holliday as Sir Charles Foden deserves praise. The rôle of Jack Barrington was played by Mr. Harry Podmore, whose sense of comedy and easy manner made quite a success of the part. An attractive performance was given by Mrs. D. J. Arbuckle as Jack's wife, while astonishingly distinct contrasts of character were added by Mr. Harry Denning, excellent as the testy old General Dunlop; Mr. George Brown, in a well-sustained depiction of Weinstein; Mr. Walter Hibbert as De Bogyns, the actor; Mr. Ritson P. Gillings as a stolid and amusing Professor Shale; Mr. Stanley Bowden as the unobtrusive doctor; and Mr. Fred Marsden as Weinstein's son. Among the ladies, Mrs. A. J. Davis was especially good as the prim Miss Foden, and very amusing were Miss Mary Garside as Mrs. Flemyng-Smith. Miss Marion Pemberton as Mrs. Hake, and Miss Louie Collier as Sophonisba; while clever work was added by Miss Lily Booth as Nora Wickham, the Misses Hilda Waterhouse and Lily Valentine as the sisters Clarissa and Selina Dunlop, and the Misses Edith Turner and Annie Garside as the housemaids, Maria and Fanny. This version of the comedy provided for a juvenile embodiment of the butler, Pink, played by Mr. Jack Swann.

By the kindness of Milton Bode a special performance was given at the Leicester Royal Opera House in aid of the Leicester Poor Boys' and Girls' Summer Camp Institute, by Mr. Arthur J. Wood's company, who presented "A Little Bit of Fluff." Mr. J. W. Ballingtons gave a clever study of Bertram Tully, and Mr. Arthur J. Wood as the husband (John Ayers) was very good. Other parts were capably taken by Miss Marjorie Barnett (Pamela), Miss Eva Wood (Mamie Scott), Miss Dulcie Groocock, Miss Phyllis Palmer, Beatrice Tyldesley, A. Cecil Wilbourn, and W. A. Wilbourn.

FORTHCOMING EVENTS.

Jan. 10-12.—"Admirable Crichton," Woodford D.S.
Jan. 11.—"Brown Sugar," Genesta D.C., Surbiton Assembly Rooms.
Jan. 11 and 12.—"H.M.S. Pinafore," L. & N.W.R. O.S., King George's Hall, Tottenham Court-road.
Jan. 12 and 13.—"Rosina," Mayfair D.C., Guildhall School of Music.
Jan. 16 and 17.—"The Mountebanks," S. London O.S., Surrey Masonic Hall.
Jan. 17 and 18.—"The Gondoliers," Alliance O.S., Cripplegate Theatre.
Jan. 18.—"The Adventure of Lady Ursula," Old Gaytonians D.C., Kodak Hall, Wealdstone.
Jan. 18-20.—"Nothing But the Truth," Gidea Park D.S.

THE FILM WORLD TO-DAY.

By W. G. FAULKNER.

The monetary value of moving pictures produced in the United States last year was round about £20,000,000. Three-fourths of the films were produced in the State of California. Ten thousand men and women were regularly engaged in actual production, and drew in salaries over £8,000,000.

The Entertainment Tax shows a general decline in production, being down £250,000 a month compared with 1921.

The greatest number of picture theatre patrons is found in the State of New York, which, despite economic troubles and the Entertainment Tax, is on the whole an enthusiastic and steady supporter of the "movies." In that State the Government collected last year £3,500,000 in Entertainment Taxes, or slightly more than in 1920. Next in importance in public support of the cinemas are the States of Illinois, which includes Chicago, Pennsylvania, California, Ohio, and Texas.

Pola Negri Makes Two Pictures.

Pola Negri, now permanently settled in America, has completed her second picture out there. Her first, "Bella Donna," Robert Hichens' now more than ever well-known story. Her second is a Paramount picture called "Declassè," based upon the stage play in which Ethel Barrymore achieved her greatest success.

American Promise for 1923.

America just now is humming with the advance notices of what are described as big pictures, in which a number of old favourites return to the screen. "Adam's Rib," and "Adam and Eve" seem to imply that producers are going back for their titles to the dawn of man's intelligence. Rex Beach has written the story of the "Ne'er-do-well," William de Mille has produced "Grumpy," George Fitzmaurice has turned out Cosmo Hamilton's "The Rustle of Silk," Lionel Barrymore will be seen in Marie Corelli's "Vendetta," and Gloria Swanson in "Bluebeard's Eighth Wife," an adaptation of Alfred Savoir's play. These, among others, will come over here through Famous Players Lasky organisation.

"Ku Klux Klan" on the Screen.

Maurice Tourneur's "The Christian," from Hall Caine's story, is to be put on by Goldwyn this month, and D. W. Griffith, who is a member of the United Artists' Corporation, which includes Chaplin, Fairbanks, and Mary Pickford, is reviving "The Birth of a Nation," in those States where the doings of Ku Klux Klan appear to be popular.

The First National announce a big array of pictures with stars like Jackie Coogan, Katherine Macdonald, Constance Talmadge, Richard Barthelmess, and Norma Talmadge—and a promise of "Trilby."

U.S.A. Booking Combine.

The most significant move in the new year is the formation of a booking combine of theatre owners, which means that an organisation has been formed by theatre owners for buying and renting pictures to themselves. This is not the first time a co-operative movement in renting has been tried in America—there was much talk about trying it here—but it may come off in America this time. At any rate, the renters are talking sweet things about it, instead of discussing plans for crushing it.

s Block Booking Dead?

The exhibitor here is—and it is well to be frank about it—concerned about security of supply. Quite a few are falling for the exclusive supply in his town of the productions of a big American organisation for a whole year. There is talk about the end of block booking, but the man who is not in a position to pay the price for super films, or who is not prepared to scrap his programme in order to show a starry film the brilliance of which has just burst upon the horizon, is digging himself in with a contract that will provide him with a year's supply of pictures.

I know that this is true.

The Position of the Small Man.

There are 3,400 cinemas in this country. Out of this number not more than 400 belong to the super class. More than 1,000 cannot keep open unless they book pictures at low prices, and they are doing it in spite of all the talk about the end of block booking.

The big scrap for business is being fought between American firms, and not between American and British firms. And the fight has become a matter of business organisation, and nothing else.

Each of us in this country desires to see our own people win in the fight; we want to see British films sweep the country, but film booking is not yet a thing dependent on merit, but upon the way business is pushed—the way business is handled, talked about, made known, and accomplished.

Conditions in the Provinces.

I have been discussing this side of things with a man who has travelled all over the country during the past two months, visiting picture theatres, and talking with managers and proprietors. He found them all anxious to show the best that could be got, but he also found in many provincial towns owners and managers more ready to show pictures on sharing terms than to scrap a programme in order to put on the screen pictures for which a big price was demanded.

The exhibitor is being told that Blank is his friend, that he is all out for helping the exhibitor. That worthy smiles when he reads these things. He knows that Blank is going to send his cleverest traveller to tell him that a bar of soap is really greased lightning. Every exhibitor does not run a super-cinema holding its thousands. Some cinema proprietors can gauge their takings, no matter what they show, and to them the programme is a matter of price.

Cinemas of Varying Classes.

Better that an exhibitor should maintain a good third-rate programme than put on a star film one week and follow it the next with fifth-rate stuff. There are first-, second-, third- and fourth-rate cinemas scattered all over the country, just as there are all those degrees of films manufactured, and it is not for us who see things from a London point of view to tell the proprietor of a 300 seating cinema down at Muddleton-on-the-Mush that he ought to give the first-class pictures to his patrons, who for their modest pence get an entertainment with which they are perfectly satisfied.

The Western Thriller Comes Back.

Quite an interesting Western story is provided by "False Play," a European Universal shown in their private theatre last week.

Cowboy and mining life still retain their attractiveness on the screen to those who do not care to bother about the likelihood of the story, so long as their are thrills and laughter.

In "False Play" we get both in abundance, and something quite new in the way of excitement in a water-wheel episode. It begins with Laraine Lad, played by Hoot Gibson, going on a holiday, meeting, of course, a pretty girl—Marjorie Daw—an adventure with crooks, who are out to rob her father of his mine, and plenty of derring-do, in which he excels himself, gains half the mine and the hand of the pretty girl.

The acting and photography leave nothing to be desired; the scenes are good, and the whole picture, from whatever point of view one may take it, offers capital entertainment.

Was It a Nightmare?

"The Marriage Chance," a Wardour production, is declared by the synopsis to be an amazing and sensational production. In a sense, this is a true description, for in some parts the scenes are enough to make one gasp.

And it ends up all right, notwithstanding some unpleasant incidents, which are seen to be only a dream—or shall we say a nightmare? A young bride dies at the moment of her wedding; she is buried; afterwards there is an exhumation, and the coffin is found to be empty. A crazy doctor who dabbles in "scientific research" keeps things very much alive, and everybody on the shivery shakes; but, as happiness comes to all in the form of a surprise ending, the art of the entertainer who likes to make your flesh creep before he sends you away contented and happy is presented in a high degree.

Some folk like thrills, creepy sensations, and all the rest of it. "The Marriage Chance" gives it, but if I were showing pictures I should follow this with one which would keep my audience roaring with laughter.

Mary Roberts Rinehart's New Story.

Mary Roberts Rinehart has written a rather good story which she calls "The Glorious Fool." Goldwyn's presentation of the picture is on a level with all their good productions, which is saying something, for Goldwyn's set a high standard in photography, acting, and direction.

The story takes a somewhat novel form, the wards of a hospital being used for most of the scenes, but there is nothing tragic. It is a story of a young man who had plenty of money but did not spend it wisely. In fact, he took too much to drink because he had been jilted. His dissipations led to his treatment in hospital, where he decided to leave his money to a nurse, thinking he was about to die.

Eventually she became his wife. Helen Chadwick is as charming as ever, and Richard Dix put forth his best hero efforts, the two presenting a very pleasing couple.

There are several amusing incidents in the picture, which can be heartily commended as good film entertainment suitable for all.

Wild West and Wild Stunts.

Vitagraph's offerings this week include "When Danger Smiles"—a Wild West story—and Larry Semon in "The Counter Jumper."

As entertainment I certainly prefer "The Counter Jumper"—perhaps that is because, like thousands more, I like to be amused as well as entertained; but everybody who likes a good Western story, with thrills to keep it up to the reputation of the Westerns, will find it in "When Danger Smiles," the scenes of which are laid in the State of New Mexico.

The cast includes William Duncan and Edith Johnson, neither of whom need any introduction to picture patrons.

Keeping in the Spanish Colour.

The Spanish atmosphere—for New Mexico, Colorada, and California still bear the marks of their first colonisers, the Spaniards—is well maintained throughout.

The horsemanship is of the best, as it is understood in New Mexico, and elsewhere in the West, with what are declared to be real cowboys. When I was in New Mexico I was told that the cowboy was as extinct as the Dodo. Perhaps cowboys—that is, men who rounded up cattle—are not very plentiful, but there are any number of splendid horsemen there who can give fine exhibitions of horsemanship. And that is just what the cowboys in the film do.

And I have yet to learn that the British people have lost an ounce of their love for horses and the wonders they can do. I bespeak for this real Westerner a joyous welcome from everyone who loves a horse—including those who know no more about them then is told them by the tipsters.

Plenty of Good Fooling.

Larry Semon is at his best in "The Counter Jumper." Stunts, antics that seem absurd, but arouse plenty of laughter, are plentiful. All foolery, perhaps, all so much nonsense, but foolery and nonsense are indispenable features of a good programme of entertainment.

A Gem, but——

Two and a half years ago George Clark Productions completed the filming under the direction of Arthur Rooke of E. Temple Thurston's novel, "Mirage."

Since then the picture has remained, for some reason or another, on the shelf, perhaps until the day when the taste for a high-class production should have so improved that a picture like "Mirage" would be welcomed by the public.

Anyhow, "Mirage" was shown by Stoll's at the Alhambra last Friday to a big gathering that gave no sign of approval or disapproval until the end was reached. And then the applause was not prolonged, although it was hearty.

Should "Mirage" be Filmed?

"Mirage" was no easy work to film. The story itself is what might be fairly described as a clever essay on the realisation of lost youth. If film stories should be characterised by action, movement, a swift progress towards a dramatic climax, "Mirage" should not have been filmed.

Yet it tells a delightful story in a charming style. Maybe it is a few miles ahead of the type of picture story generally preferred to-day, but if it is, it is entirely saved by the artistic quality of Arthur Rooke's direction, and the—shall I say?—super-acting of the principals.

Sincere Acting.

Film acting is always a difficult problem to players who have to express much in thought, and little in action. To get the thought from the screen needs great skill, but most of the six principal players do it with a sincerity that is quite convincing.

Edward O'Neil's Triumph.

Rarely have we had such an exquisite piece of work as that of Edward O'Neil as the Viscount Guesclin. It was as perfect as anything which has yet been seen, so dignified, so consistent and harmonious, that one felt that in him at least the screen had a very distinguished player.

And that of Douglas Munro.

And Douglas Munro, veteran as he is, and principal in nearly three hundred British films, has done nothing better. I know that both Edward O'Neil and himself looked upon their work as something of which they were proud, and Blanche Stanley was so proud of hers that she was distressed beyond words when the picture was held up. But she has not lived to see that work upon the screen—more's the pity.

However, it is of no use lamenting the slow coming of this picture of two and a half years ago. It is as new to us to-day as it was when completed, and we must look at it from that point of view.

Beautiful, but Slow.

It is a beautiful picture, but I am sorry to say it, because I admire its artistry so much—the story is tedious, highbrow, and lacks the dramatic points that make moving picture drama acceptable to the people, who want a moving picture to move. It is just too good, shall I say, too much like a pictorial analysis of thought, to be a sweeping success, but in towns and cities where they love things beautiful and appreciate them, where they really care for acting and understand a little philosophy, "Mirage," produced by an artist and played by artists, will be warmly welcomed.

It is a rose garden of sweet sights and scents.

How the Public Pulse is Felt.

In newspaper offices a study of the public pulse is the first essential towards achieving success. What is done by newspapers can be just as well done by exhibitors, some of whom have done and are doing it, with pronounced success.

What one man thinks on a given subject is thought by a thousand, although only one man may express his thoughts in writing or in speaking. And the publication of his letter or his views, at once arouses in the minds of readers a train of thought which unconsciously coincides with or suggests a similar line of thought. We have a good illustration of suggestion in action in the case of the newspaper, which, acting upon thoughts expressed in a letter, obtained in a few days half a million signatures to a petition for the reprieve of a condemned murderer.

It's the man who gets the nearest to what the public wants who wins success.

THE LATE MR. JOHN HALIFAX.

The news that reached Leamington of the death in London of Mr. John Halifax, was received with the deepest regret by many who had for a long period held the deceased gentleman in the greatest esteem. Engaged in the theatrical business for nearly a lifetime, Mr. Halifax was just as much at home behind the footlights as he was in a managerial capacity. It was only failing health that caused him to desert the calling he had followed for so many years. He passed peacefully away, at the age of 74, but until a few months prior to his death he had acted as resident manager of the Colonnade Theatre, Leamington. For many years Mr. Halifax had managed the Leamington Theatre Royal, and during that time he saw many changes in the control of its business. When Mr. Watson Mill took over the Theatre Royal, Mr. Halifax became the manager of the Colonnade Theatre, where both variety and pictures are presented.

Mr. Halifax had a wide knowledge of the film exhibiting business, for he was closely associated with the pioneer exhibitors of moving pictures.

The deceased, a fine actor of remarkable versatility, had played in many well-known productions. He had also seen service in the Army, being for practically a quarter of a century associated with the Queen's Westminster Rifles.

Willing's Press Guide.

That useful publication, "Willing's Press Guide," which has reached its fiftieth annual issue, fully sustains a well-earned reputation as a handy book of reference and for the correctness of its information relating to the newspaper world. Among the features which call for special mention are the classification of the interests, professions, &c., with their representative journals, the lists of American, Colonial, and Continental newspapers, and titular changes and amalgamations.

"RED RIDING HOOD," AT WINDSOR.

The "Royal Borough" theatre-goers were given their first taste of pantomime for the season at the Windsor Royal, when Arthur Watson and his company presented "Red Riding Hood." A large audience gave them a hearty welcome, and judging from the pleasing results, record "houses" should be the order for the remainder of the week.

The story is told in eleven beautiful scenes, which are a blending of gorgeous colouring, whilst the costumes are very pretty and effective. The opening scene represents the Demon's Retreat, and the titles of the ten subsequent ones are: Village of Iggle Diggle, The Glade, Sherwood Forest, Speciality Act, Dame Trot's School, Dame Trot's Bedrom, Corridor at the Hall, Les Classiques, Road to the Palace, and the finale, The Palace of Delight.

Most of the scenes possess attractive items, but a special feature is the appearance of the "Les Classiques" in a beautiful production, presenting instrumental selections on a variety of instruments, classical and Eastern dancing, reproductions of famous pictures and statuary studies.

In the title-rôle Miss Ena Foy, with her captivating charm, soon makes herself a favourite. She has a pleasing voice, which is heard to advantage in "Stumbling"; her dainty dancing is a feature. As the principal boy, Bonnie Boy Blue, Miss Bessie Leigh wins favour both by her acting and singing. Her rendering of "The Sheik of Araby" and her duet with Red Riding Hood are rewarded with enthusiastic applause. Miss Eileen McCarthy is a charming Fairy Faithful; she sings two dainty songs in a highly skilful manner, and receives due recognition.

In addition to being the producer of the piece, Mr. Jack Stanley as Pepper is chief mirth-maker. He keeps the ball of fun rolling fast with his many smart gags and merry antics. His representation of Winkle (the film star) is excellent; whilst his song, entitled "It's My Bath Night To-night," scores a direct hit. The cast also includes that clever comedian, Percy St. Claire, who, in the part of Dame Trot, secures a liberal share of applause. He scores a decided success in the Bedroom scene, whilst he makes a decided hit with his song, "I Might Learn to Love You Later On." Praise must also be given to Little Tim, who, as Big Boots, contributes a splendid step dance. The Wolf is cleverly played by Sam Grogan and Gouth Griffith acts with dramatic vigour as the Demon King. Other parts are filled by Miss Lillie McCarthy as Tommy Tucker, Miss Josie Delaine as Marjorie Daw, Miss Dolly Harmer as Bo-Peep.

Excellent specialities are contributed by the Great Glenroy Troupe, Eileen Bellamy's Six English Roses, Eight Marguerites in fairy ballet, and Stanley's Steppers. A specially trained chorus and augmented orchestra, under the direction of Miss Emmie Thomas, aid in the success of "Red Riding Hood."

"CINDERELLA" AT CAMBRIDGE.

The George Brydon Phillips Co. presented the pantomime, "Cinderella," at the New Theatre. The well-known nursery story is made more attractive by the addition of various music-hall turns and the show is really funny from beginning to end. The most popular numbers appeared to be "Shufflin' Along," "Peggy O'Neill," "Tell Her at Twilight," "Just a Little Love Song," "Sweet Hortense," "The Sheik," "Julius," "What Happens After the Ball," "I Want Some Money," and "My Mammy's Mammy."

Miss Gertie Hall makes a dainty Cinderella. Miss Ethel Daisley plays Prince Florizel in a charming way, and sings well. George Ryden, as Wiffles, proves to be a comedian of real ability, his most poular number being "Whoops-a-daisy." Trixie Kay and Harry Jay are also very amusing as the two Ugly Sisters; Chancine Lincoln as Dandini sings well; as also does Vona Vicars, as the Fairy Queen. Doris Holt's Dancing Follies dance delightfully, particularly Betty Moore. The four ponies who draw the illuminated glass coach have been well trained for their task; and the whole show goes with a swing from beginning to end.

"BABES" AT COLWYN BAY.

The pantomime of "The Babes in the Wood," presented at the Arcadia, Colwyn Bay, by the Denville Stock Co., proved a success at the first performance. The story follows on the usual lines, and there are ten elaborate scenes. The cast was excellent; Ada Oakley was good as Robin Hood, and Bessie Osborne a charming Maid Marion, Maisie Wright as Dame Trot, and Grace Emery as Skinny Lizzie were very amusing. Charles Dickens scored as the wicked Baron, and Fred H. Constable cleverly doubled the parts of Father Christmas and the Giant, as did Denis Alban the rôles of Trennen Leskie and Count Llewellyn. Excellent was the support given by Jack Denville as Jimmie Green, and Willie Reid as Johnnie Stout. Sydney P. Clewlow (Swankie Reenie) and William Passmore (town crier). Addie Dene (Mrs. Wallace Kennedy) was attractive as the Fairy Queen, and sang charmingly. May Berry was a big success in her "Butterfly" dance, and nothing but praise is due to Irma Douglas (Countess Llewellyn) and Gladys Holt (Gwen Llewellyn) and Nonie Butterworth (Bobbie Llewellyn) as the "Babes." The orchestra was under the direction of Mr. Stewart C. Phipps.

"BABES" AT MAIDSTONE.

A bijou pantomime, presented by Vincent Hayes at the Empire Theatre, Maidstone, is a seven scene entertainment, into which some amusing comedy and many tuneful numbers are introduced. As Baroness Harduppe, the wicked aunt, Charles Hennessy is very funny, and his association with the bold, bad robbers (George Gilbert and Ray George) in "I Want Some Money" and "Dirty Work," gain for them hearty applause. Miss Maisie Francis plays the part of Maid Marion excellently; and as Robin Hood Miss Masie Gilbert is very pleasing. Daisy Hayes as Will Scarlett gives plenty of life to the show, which goes with a swing throughout. The transformation scene, representing the Seasons, is picturesque.

"WHITTINGTON" AT SWINDON.

"Dick Whittington" was opened at Swindon Empire on Boxing Day. It is a bright, lively show, with plenty of popular melodies and droll business. Miss Ida Conroy is an attractive, sweet-voiced Dick, handsome, dashing, and debonair, with some good songs, "Smiling All the While," "The Sheik of Araby," and "On the Road to Anywhere." Miss Pattie St. Clair, as Alice Fitzwarren, bubbles over with vivacity, dances and sings charmingly, giving "Hiawatha's Melody of Love," "After a While," and "Mammy's Kisses in Tennessee." Her duet with Miss Conroy, "Plantation Lullaby," is a delightful contribution. Miss Freda Blanche as Princess Haidee is gifted with a powerful contralto voice, combined with a fine stage presence. "Watching and Waiting" and "Amorella" are excellently sung by Miss Lily Hill as Melodin, the Spirit of the Chimes, the fairy of the play.

Rolando Martin as Idle Jack (a part he took up at only two hours' notice) causes much merriment. There are also Tom Hulme as Betsy, the cook; Simple and Smart as Capt. Mainbrace and Bill Blowhard respectively; Coquelli as Alderman Fitzwarren; and, last but not least the Thomas the Cat, of Steve Knob. All these contributed towards an entertainment which scintillates with fun and merriment. Then there is Bud Richie (raconteur), who had the part of Fitzwarren's secretary, specially written for him, and his songs include "Dapper Dan," "Star of Eve," "Sally," "Missouri," and "Was Friday a Man or a Woman?" (Peter Bernard). The company includes Madame Eva Barnes' troupe of juvenile dancers, and Six Pearl Dancers, both of which give very capable performances. The outstanding speciality, however, is that of The Westwoods, trick cyclists and jugglers. Joe Hudson enacts the dual rôle of Emperor of Morocco and stage director. He has a good baritone voice, and effective stage presence; Mr. Frame assists him as stage manager; and Dan Wright as King Rat, succumbs to Thomas the Cat in the orthodox manner. The chorus is a good-voiced and well-dressed and drilled one. There are eleven pretty scenes, that of Dick's first view of London town from Highgate Hill being very effective, and the last scene, "The Victory Palace," one of great beauty.

"MOTHER GOOSE" AT HASTINGS.

Hastings has a warm corner in its heart for Messrs. Murray King and Clark's pantomimes, and a long run of visits to the town has culminated this year in one of the best productions they have ever brought with them. The story of "Mother Goose" provides ample scope for unlimited fun, and Mr. Murray King in the title-rôle makes the utmost of his opportunities. The pantomime was produced at the Gaiety Theatre on Thursday (Jan. 4). Several specialities and novelties are introduced, and there is a very fine ballet number.

The harmonious blending of the scenery and dresses is a very pleasing feature, and the final scene is one to be long remembered. Mr. Murray King and Mr. George Grogie (Mother Goose's eldest son) keep the audience in the highest spirits, and the latter scores a distinct hit with a chorus which reads the same backwards and forwards. It is evident that both thoroughly enjoy the parts, for which they are eminently suitable.

Miss Ivy Adams and Miss Wyn Adams have an amusing cinema sketch, in which the former sings a clever topical song, and the same artist sings "Round on the Red and High in the Middle" (Ohio) with much success. Miss Stanton Clark as the Prince is charming and her singing delightful.

The Golden Egg Ballet is a very pretty scene, and the dancing of Mlle. Henriette Luberti and Mlle. Nena Verdi receives hearty applause. "Gunnet's Rejected Remounts" is another novelty, in which a couple of carefully-trained horses enable Messrs. Murray King and George Grogie to do some splendid work.

Matilda, the goose which lays the golden egg, is manipulated in its interior by Mr. Jack Pollock; whilst Mr. Harold Montague as the pompous Mayor adds to the humour of the piece, and sings a song entitled "Down Where the Water Lilies Grow." In the final scene the chorus are dressed as flowers, and there is a transformation scene with a gorgeous final tableau.

The pantomime remains in Hastings for the whole of this week, and then goes on to Folkestone.

NEW PICTURE HOUSE IN EDINBURGH.

There is, perhaps, no better site for a picture house in Edinburgh than the Lothian-road, which is on the main highway for the Lyceum and the King's Theatre. The "Caley," the fresh addition to the cinema theatres in the Scottish metropolis, is built on the position formerly occupied by the County Hotel, and is opposite the Caledonian Railway Station. The doors were opened to the public for the first time on Monday, January 1, and overflowing holiday audiences attended the performances during the day and evening.

The building is a substantial structure, which seats 900 persons. It is of up-to-date fireproof construction, and has a stone frontage of 44 feet.

The walls of the entrance halls are panelled with oak. The ceiling is panelled with modelled plaster work, while the marble floor is of a simple design in white and green. The main building is treated in a modern Renaissance manner, and is divided into a series of bays with long vertical enriched plaster panels with a high dado of wood panelling.

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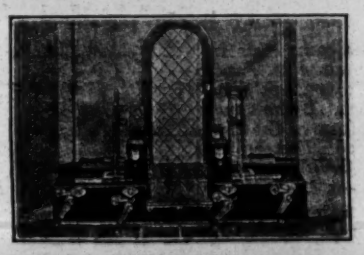

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PLAYS.

*ABBOTT (E. R.) CO.—Jan. 8, W.H., Abercynon.
ALADDIN (ARNOLD).—Jan. 8, T.R., Aston; 15, T.R., Ashton-under-Lyne.
ALADDIN (CLARE AND TOFT).—Jan. 8, Pavilion, Chorley.
ALADDIN (CLEMENTS).—Jan. 15, Hippo., Derby.
ALADDIN (GERARD).—Jan. 15, Palace, Southampton.
*ALADDIN (JAZON AND MONTGOMERY).—Jan. 8, Osborne, Manchester.
*ALADDIN (OSWALD CRAY AND WILL PARKIN).—Jan. 8, J.H., Weymouth; 15, Jersey.
*ALADDIN (RAY).—Jan. 8, Palace, East Ham.
ALADDIN (WILLIAMS AND BLISS).—Jan. 8, Hippo., Wigan; 15, Hip., Stockport.
ALADDIN (WORTH).—Jan. 8, Queen's, Farnworth.
*ALLINGTON-CHARSLEY OPERA CO.—Jan. 8, Arts T., New Mills; 15, Royal, Grantham.
ARABIAN LOVE.—Jan. 15, Plymouth.
BABES IN THE WOOD (DALE AND ASTLEY).—Jan. 8, Palace, Chelsea.
BABES IN THE WOOD (IKE AND WILL SCOTT).—Jan. 8, O.H., Cork; 15 ,O.H., Cork.
*BABES IN THE WOOD (SWIFT).—Jan. 8, Palace, Carlisle; 15, Palace, Newcastle.
BABES IN THE WOOD (WAGNER AND LEYBOURNE).—Jan. 8, Hippo., Wrexham; 15, T.R., Barnsley.
*BAYNTON (HENRY) CO.—Jan. 8, Hippo., Birkenhead; 15, Court, Warrington.
BEAUTY AND THE BEAST.—Jan. 8, Avenue, Morpeth.
*BEGGAR'S OPERA, THE.—Jan. 15, Hippo., Southend.
BROADWAY JONES.—Jan. 8, W. G., Blackpool; 15, King's, Gainsborough.
*BROWN SUGAR.—Jan. 15, H.M.T., Aberdeen.
*BULL DOG DRUMMOND.—Jan. 8, Lyceum, Ipswich.
*CABARET GIRL, THE (GROSSMITH AND MALONE).—Jan. 8, Emp., W. Hartlepool; 15, O.H., Middlesbrough.
*CABARET GIRL, THE.—Jan. 8, Carlisle; 15, Chester.
*CARL ROSA OPERA CO.—Jan. 8, Lyceum, Sheffield; 15, Lyceum, Sheffield.
*CARL ROSA OPERA CO.—Jan. 8., Alex., Hull; 15, Alex, Hull.
CINDERELLA (HART).—Jan. 8, Hippo., Altrincham; 15, T.R., Castleford.
*CINDERELLA (JAZON AND MONTGOMERY).—Jan. 8, King's, Longsight; 15, Grand, Bolton.
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DICK WHITTINGTON (CLIFTON).—Jan. 8, T.R., Pontypool.
DICK WHITTINGTON (EDEN).—Jan. 15, Olympia, Shoreditch.
DICK WHITTINGTON (READING AND DAVEY).—Jan. 8, Aq., Gt. Yarmouth.
DICK WHITTINGTON (SALBERG).—Jan. 8, Hippo., Leeds.
DICK WHITTINGTON (WAYNE AND KIRBY).—Jan. 8, Hippo., Rotherhithe; 15, Hippo., Norwich.
*DOBELL (W. L.) REP. CO. — Jan. 8, Whitworth Hall, Drogheda (4); 12, P.H., Bray (2); 15, T.R., Wexford (4), Cinema, New Ross (2).
*DOLLAR PRINCESS, THE.—Jan. 8, T.R., Lincoln; 15, Grand, Mansfield.
*DOUBLE OR QUIT. — Jan. 15, Grand, Blackpool.
*D'OYLY CARTE OPERA CO.—Jan. 8, O.H., Harrogate.
*D'OYLY CARTE OPERA CO.—Jan. 8, Court, Liverpool.
DUNSTAN SHAKESPEAREAN CO. — 8, O.H., Macclesfield.
*EDGE O' BEYOND, THE. — Jan. 8, Hippo., Gloucester.
FIND THE LADY.—Jan. 8, Hippo., Chester-le-Street.
*FRENCH LEAVE. — Jan. 8, Coliseum, Ilkeston.
*GABRIELLE.—Jan. 8, T.R., Bolton; 15, Hippo., Birkenhead.
GENERAL POST. — Jan. 8, West Pier, Brighton; 15, South Parade Pier, Southsea.
GOODY TWO-SHOES (DALTON).—Jan. 8, Grand, Bolton.
*GOODY TWO SHOES (RUSSELL).—Jan. 8, Pal., Warrington; 15, Palace, Halifax.
HOUSE FULL.—Jan. 8, Grand, Clapham; 15, Emp., Holborn.
IN FOUR WALLS TOLD.—Jan. 8, Empire, Penge.
*IRENE (MACDONALD AND YOUNG). Jan. 8, His Majesty's, Aberdeen; 15, Hippo, Stockton-on-Tees.
*ISLAND KING, THE.—Jan. 8 and 15, Lyceum, Edinburgh.
*JACK AND JILL (CROMO).—Jan. 8 and 15, T.R., Worcester.
JACK AND JILL (HART).—Jan. 8, T.R., Stockport; 15, Hippo., Wrexham.
*JACK AND THE BEANSTALK (A. E. SMITH).—Jan. 8, T.R., Leamington.
JACK AND THE BEANSTALK (KIMBER).—Jan. 8, Grand, Herne Bay; 15, New, Tonbridge.
JACK AND THE BEANSTALK (LEVY).—Jan. 15, H. M., Carlisle.
*JACK THE GIANT KILLER (J. BANNISTER HOWARD).—Jan. 8, T.R., York; 15, Victoria, Sunderland.
*LADY OF THE ROSE.—Jan. 8, Empire, Preston.
*LADY OF THE ROSE.—Jan. 8, P.O.W., Rugby; 15, Empire, West Bromwich.
*LAWRENCE (LEONARD) CO.—Jan. 8, T.R., Worthing.
*LILAC DOMINO, THE.—Jan. 15, New, Cambridge.
*LITTLE BIDDY O'FARRELL.—Jan. 8, Hippo., Greenock.
LITTLE BO-PEEP. — Jan. 15, Empire, York.
LITTLE JACK HORNER (DALTON, NORTON, AND WRIGHT).—Jan. 8, Hippo., Darlington; 15, H.M., Walsall.
LITTLE RED RIDING HOOD (ASTLEY).—Jan. 15, Pal., Camberwell.
LITTLE RED RIDING HOOD (COOKE). —Jan. 8, Hippo., Mexborough.
LITTLE RED RIDING HOOD (KIMBERLEY).—Jan. 8, O.H., Scarborough.
LITTLE RED RIDING HOOD (WILLIAMS).—Jan. 8, Hippo., Ipswich.
*LOYALTIES (DEE DEE TOURS).—Jan. 15, Grand, Swansea.
*MAID OF THE MOUNTAINS (MACDONALD AND YOUNG).—Jan. 8, Pleasure Gardens, Folkestone; 15, O.H., Northampton.
MARSH (ALEXANDER) SHAKESPEAREAN CO.—Jan. 8, Col., Long Eaton; 15, T.R., Yarmouth.
*MOTHER GOOSE (MURRAY KING AND CLARK).—Jan. 15, P. G., Folkestone.
*MOTHER GOOSE (A) (VENTOM SWIFT).—Jan. 8, Hippo., Southend; 15, Hippo., Putney.
MOTHER GOOSE (B). (VENTOM SWIFT).—Jan. 8, Tivoli, New Brighton; 15, Met., Bootle.
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*MOTHER HUBBARD (LE LACY).—Jan. 8, Hippo., Rochdale.
*MY NIECES.—Jan. 8, Metropole, Bootle.
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PUSS IN BOOTS (C. E. CLARKSON).—Jan. 8, Hippo., Huddersfield; 15, Royalty, Barrow.
PUSS IN BOOTS (LEES).—Jan. 8, Hippo., Hamilton; 15, Paisley.
*QUAKER GIRL, THE.—Jan. 8, Gaiety, Ayr; 15, Alh. Dunfermline.
*QUALITY STREET (MACDONA).—Jan. 8, Perth.
ROBINSON CRUSOE (CUMMING).—Jan. 15, Palace, Huddersfield.
ROBINSON CRUSOE (DALTON)—Jan. 8, Hippo., Derby.
ROBINSON CRUSOE (LAIDMAN).—Jan. 15, Hippo., Lewisham.
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*SALLY IN SOCIETY.—Jan. 8, T.R., Stratford.
SIGN OF THE CROSS.—Jan. 8, Victoria Hall, Sunderland; 15, T.R., Jarrow.
*SIGN ON THE DOOR.—Jan. 8, T.R., Norwich; 15, Lyceum, Ipswich.
*SIGN ON THE DOOR.—Jan. 15, Hippo., Nottingham.
SIMPLE SIMON'S BABY.—Jan. 8, Hip., Bolton.
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*TONS OF MONEY (WHITE).—Jan. 8, Falkirk; 15, Greenock.
*WAY OF AN EAGLE (DANIEL MAYER).—Jan. 8, Emp., Leeds; 15, Hippo., Newcastle.
*WHIRLED INTO HAPPINESS. — Jan. 15, T.R., Bournemouth.

REVUES.

*ALL IN ONE.—Jan. 8, Olym., Shoreditch; 15, Emp., Brixton.
ANNUAL ALBUM, THE.—Jan. 8, Emp., Gateshead.
BARE BACKS.—Jan. 8, Hippo., Sheffield.
*BEHIND THE SCENES.—Jan. 8, Empire, Clydebank; 15, King's, Kilmarnock.
BELLE OF MADRID.—Jan. 8, Palace, Burnley.
BETTER AND BETTER.—Jan. 8, Empire, Swansea.
BIG STAGE CIRCUS.—Jan. 8, Alhambra, Barnsley.
BLUE BIRDS.—Jan 8, Emp., South Shields.
BUBBLE AND SQUEAK.—Jan. 8, Pav., Liverpool; 15, Hulme, Manchester.
BUNKERED.—Jan. 8, Argyle, Birkenhead.
CARRY ON.—Jan. 15, Portsmouth.
CIRCUS QUEEN, THE.—Jan. 8, Metropole, Glasgow.
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CRYSTALS.—Jan. 8, Empire, Stratford.
DAZZLE.—Jan. 8, Alex., Swadlincote.
DON'T BLUSH.—Jan. 8, New, Crewe; 15, Emp., Penge.
DOWN SOUTH.—Jan. 8, Palace, Bradford; 15, Empire, Penge.
EASTERN LOVE.—Jan. 8, Grand, West Hartlepool.
EXPRESS DELIVERY.—Jan. 8, T.R., Middlesbrough.
FRIVOLITIES.—Jan. 8, New, Northampton; 15, Hip., Aldershot.
*FUN OF THE FAYRE.—Jan. 8, Manchester.
GAY OSTEND.—Jan. 8, Grand, Luton.
ITALIAN EYES.—Jan. 8, Wellingborough.
JACK OF ALL TRADES.—Jan. 8, Emp., Kingston; 15, Hippo., Leeds.
JINGLES.—Jan. 8, Hippo., Stockport.
*LEAGUE OF NOTIONS.—Jan. 8, Empire, Brixton.
MR. TOWER OF LONDON.—Jan. 8, Blackpool; 15, Palace, Burnley.
OH! ISN'T IT NAUGHTY.—Jan. 8, Hippo., Dover.
OH! OH! DEPHNE.—Jan. 8, Pal., Banbury.
O! LADY O!—Jan. 8, Hippo., Aldershot; 15, Hippo., Wolverhampton.
PATCHES.—Jan. 15, Palace, Reading.
PEEP-SHOW, THE.—Jan. 8, Empire, Newcastle.
PINS AND NEEDLES.—Jan. 8, Empire, York; 15, Pav., Southport.
POT LUCK.—Jan. 8, Hippo., Southampton; 15, Hippo., Portsmouth.
RADIOS.—Jan. 8, Empire, Edinburgh.
REDHEADS.—Jan. 8, Hippo., Barnsley.
ROCKETS.—Jan. 8, Palace, Huddersfield; 15, Palace, Carlisle.
*ROUND IN FIFTY.—Jan. 8, Olym., Liverpool.
ROUND UP, THE.—Jan 8, Empire, Liverpool.
*SAMMY IN SOCIETY.—Jan. 8, Emp., Ashton-under-Lyne; 15, Palace, Blackburn.
SAY WHEN.—Jan. 8, O.H., Dudley
SEARCH ME.—Jan. 8, Tivoli, Barrow; 15, Grand, Gravesend.
SHIP AHOY.—Jan. 8, Empire, Motherwell, N.B.
SMOKE RINGS.—Jan. 8, Hippo., Willesden; 15, Hip., Poplar.
SPANGLES.—Jan. 8, Grand, Hanley; 15, Empire, Islington.
SPARKLETS.—Jan. 8, Palace, Grimsby; 15, Palace, Bradford.
SPLINTERS.—Jan. 8, Hippo., Norwich; 15, Hippo., Ilford.
SUNSHINE AND LAUGHTER.—Jan. 8, Hippo., Wolverhampton.
TAKE A REST.—Jan. 8 Crown, Eccles.
TALK TO YOURSELF.—Jan. 8, T.R., Halifax.
TICKLED TO DEATH.—Jan. 8, T.R., Sunderland.
TRIP TO PARIS.—Jan. 15, Coliseum, Portsmouth.
UNEMPLOYED.—Jan. 8, Palace, Scunthorpe.
WHAT CHEER!—Jan. 15, Palace, Chatham.
WINNERS.—Jan. 8, Vic., Kilsyth.
1922.—Jan. 8. Empire, Nottingham.

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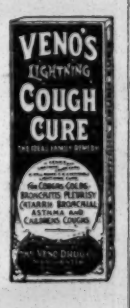

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ARTISTS' DEPARTMENT: Negotiations—A. D. DAVIS.
Dates—LLEWELLYN JOHNS.
Address all communications to the Managing Director

CALLS FOR JANUARY 15, 1923.

THE LONDON COLISEUM.
(Rehearsal at 10.)
Arnaut Brothers, Florence Smithson, Arthur Prince and "Jim," Four Julians, Fayre Four Sisters, 10 Tazsewoulith Arabs, Bioscope.

STOLL PICTURE THEATRE, KINGSWAY.
(London Opera House.)
Pictures and Varieties.

THE HACKNEY EMPIRE.
(Rehearsal at 12.)
Company as booked.

WOOD GREEN EMPIRE.
(Rehearsal at 12.)
Russell & Forrest, Marie Lawton, Sam Barton, Poley & Partner, Leslie Strange, Harry Taft, Three Laurels, Bioscope.

SHEPHERD'S BUSH EMP.
(Rehearsal at 12.)
Company as booked.

THE CHISWICK EMPIRE.
(Rehearsal at 12.)
Loch & Lomond, The Jovers, Dalmere's Circus, Egypse Camp Co., Jack Lane, Estelle Rose, Bioscope.

CHATHAM EMPIRE.
(Rehearsal at 2.)
Company as booked.

BRISTOL HIPPODROME.
(Rehearsal at 12.30.)
Company as booked.

THE LEICESTER PALACE.
(Rehearsal at 12.)
Scott Trio, Harry Grey, Rip Foley, Jack Shields, Medini Trio, Gilbert & French, Bioscope.

MANCHESTER HIPPO.
(Rehearsal at 10.)
Ivell & Worth, G. H. Carlisle, Les Uniques, La Belle Lolita, Bioscope.
(Matinees Monday and Tuesday.)

ARDWICK GREEN EMPIRE.
(Rehearsal at 12.30.)
Company as booked.

BEDMINSTER HIPPO.
Pictures and Varieties.

And in association with the above—

THE ALHAMBRA, LONDON, W.C.
(Rehearsal at 10.)
Miss Ethel Levey, Bransby Williams, Talbot O'Farrell, Logan & Green, Ernie Ream, Mart & Pep, Niblo & Doris, Takio, Neil McKay, Bioscope.

NOTE.—Artists engaged at any of the above theatres should send photos for display in front of the house to Manager, to be returned at the end of the week.
NOTE.—All Sketches played at the above theatres must be licensed by the Lord Chamberlain, and a copy of the licence, together with script as licensed, must be sent to the Stoll Offices at least 21 days before date of performance.
14 BAND PARTS REQUIRED for all Theatres except the London Coliseum, which requires at least 20, including 4 first Violin Parts, 2 second Violin Parts, separate 'Cello and Bass Parts, full Wood, Wind and Brass, Conductor. (Harp and Organ if required.)
STAGE DEPARTMENT.—Songs proposed to be sung should be submitted, and special stage requirements stated, in letters marked "Stage Department," by Artists three weeks before opening.
ADVERTISING MATTER.—Bills, Blocks, Photographs, and specimens of Pictorials really representing the Act, should be forwarded three weeks before opening. If return of photographs required, please state so.
COARSENESS, VULGARITY, &c., is not allowed. The Licensing Authorities forbid this and the majority of the public resent it. This intimation is only rendered necessary by a very few artists.
ARTISTS' SCENERY AND PROPERTIES must be fireproofed, or they cannot be brought into the Theatre. This is by order of the Licensing Authorities.
BUSINESS NOTICE OF GENERAL APPLICATION.—No order or contract for goods or services must be accepted for any of the above Theatres except upon receipt of an Official Form issued from the Offices, London, and signed by either Sir Oswald Stoll or the Secretary, otherwise the Company concerned will not be responsible for same, and will refuse payment. In special cases where goods are required at once, suppliers must look to the individual placing the orders, who will be personally liable, unless an official confirmatory order, signed as above, is received within 48 hours. Invoices must be sent to the Theatre, but monthly statements should be sent to the Head Offices. The individual Company on whose behalf orders are signed is solely responsible for payment. The Management will not hold themselves responsible in the event of loss or damage to any MSS., Songs, &c., submitted for consideration

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Calls for Monday, Jan. 15, 1923.

LONDON PAVILION.
Douglas Fairbanks in "Robin Hood."

NEW OXFORD THEATRE.
Jack Buchanan in "Battling Butler."

METROPOLITAN.
Rehearsal at 12.15.
Company as booked.

CHELSEA PALACE.
Rehearsal at 12.
"Jack and Jill."

SOUTH LONDON.
Rehearsal at 12.
Wayne's Productions present
"Puss In Boots."

EAST HAM.
Rehearsal at 12.
Wayne's Productions present
"Robinson Crusoe."

WATFORD PALACE.
Rehearsal at 2.30
Max Roma to present
"Three Wise Fools."

TOTTENHAM.
Rehearsal at 12.
Astley and Dale present
"Babes in the Wood."

WALTHAMSTOW PALACE.
Rehearsal at 12.
Leon Salberg presents
"Cinderella."

BRIXTON EMPRESS.
Rehearsal at 12
Foster Productions present
"All in One."
Caste includes Femina Quartette; Wright, Conelly and Mac, Gaston Morel, Peter McSweeney, Albert Bruno, Prue Temple, The Brads, Irene Shamrock.

These Calls are communicated by the Management for the information of Artists, without prejudice.

Bill matter to be sent direct to the Manager of each hall three weeks prior to the date of opening.

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"The Bride."

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On Tour.

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FOOTLIGHT FLASHES.

Snowed Under.

We have been absolutely snowed under with congratulatory messages from delighted pantomime artists who are everywhere using Feldman numbers with confidence and success.

Vi's Wire.

From Wolverhampton, Violet Carmen writes: "'Shufflin' Along' and 'Hiawatha's Melody of Love' both very big successes. Best wishes for the New Year." We share Miss Carmen's delight on her success, and heartily reciprocate her good wishes.

SYD MOORHOUSE.

Syd Moorhouse,

Who recently produced "If It Takes a Thousand Years," and now describes it as the finest song he has ever handled. An unqualified success everywhere.

"The Mac Tobutt."

Ten minutes before the rise of the curtain on Fred Collins' "Babes" pantomime at the Pavilion, Glasgow, on a recent evening, The Gothic Quartette were approached and queried as to whether one of their number could undertake the duties of chief comedian, the latter having unfortunately been laid aside by an attack of laryngitis. Alf. Tobutt, the male alto, volunteered, and the crowded audience did not forget to show their appreciation of his wonderful effort. The management also express grateful thanks. The versatility of this famous combination is as great as their wonderful ability as vocalists, which latter is exemplified in "The Sheik" and "Hiawatha's Melody of Love." "Mac Tobutt" is now the hero of the hour.

ALBERT H. GRANT.

Albert H. Grant,

Playing the Wicked Uncle in Fred Warden's pantomime at the Gaiety Theatre, Dublin, and making the success of his life with "One, Two, Three, Four, Five o'Clock in the Morning."

A Correction.

The other week we inadvertently referred to Bros. Hannaway as appearing in Harry McKelvie's "Peter Wilkins." Messrs. Hannaway courteously draw our attention to the fact that this particular production, playing the Empires at Sunderland, Hartlepool, South Shields, Middlesboro', Stockton, Gateshead, etc., is theirs and not Mr. McKelvie's. They are touring the production with a company of 80.

FELDMAN

HAS, DURING THE PAST TWO WEEKS, RECEIVED UPWARDS OF 1,000 TELEGRAMS, LETTERS, 'PHONE AND PERSONAL MESSAGES RECORDING THE PHENOMENAL SUCCESS OF THE FIRM'S PANTO. NUMBERS. ACCORDING TO THESE REPORTS

THE TEN BIGGEST WINNERS

ARE

SHUFFLIN' ALONG
HIAWATHA'S MELODY OF LOVE
THE SHEIK OF ARABY
THAT'S HOW I BELIEVE IN YOU
WE'LL BUILD A CUTE LITTLE LOVE NEST
MOONLIGHT
KEEP ON SMILING
ROUND ON THE END AND HIGH IN THE MIDDLE
DREAMROSE
CROONING

TWO 12TH HOUR SENSATIONS!

ALL OVER NOTHING AT ALL
AND
HI-TIDDLY-HI-TI ISLAND.

Band Parts for all the above ready. **Send for full list of songs.**

B. FELDMAN & CO.

Feldmanise and Leave Failure Behind.

FOOTLIGHT FLASHES.

The Real Thing.

Jenny Robbins is nothing if not exact as to detail. Her pantomime appearance in "The Sheik," accompanied by a real Hindoo child, is a case in point. "Charles" and "Shufflin' Along" are also handled effectively by Miss Robbins.

Bessie's Best.

Bessie Hargreaves, Fairy Queen, Clements' "Babes" production, tells us that "Gay Butterfly" is proving a sensation.

OLIVE FOX.

Olive Fox.

Playing principal boy in Fred Warden's "Dick Whittington" panto. at the Opera House, Belfast, and scoring an immense success in the principal boy song "Shufflin' Along."

A Wimbledon Winner.

A message from Kevan Bernard ("Babes in the Wood," Wimbledon) reads: "I am pleased to tell you that I have made a big success with your number, 'The First Forty Years are the Hardest.' It goes enormous." We, too, are pleased to hear of Mr. Bernard's success.

From Blackburn.

The following wire from Blackburn is self-explanatory: "'Charles' great success here, Paul Witt and May Stevens." We knew this capable couple would round up applause with "Charles."

A "Royal" Success.

Lewis Roberts, whose Royal Dominion singers are operating successfully in pantomime at the Alexandra Theatre, Birmingham, reports "Moonlight" an exceptional success with his party.

ENID BROWNE.

Enid Browne.

Playing principal girl in Jazon and Montgomery's "Dick Whittington" panto., and shining in "Don't Leave Me Mammy," "Leave Me With a Smile," and (in duet with principal boy) "I Thought You Loved Me" and "Hiawatha's Melody of Love."

A Petley Prophecy.

The 5 Petleys are most enthusiastic about "All Over Nothing At All," which number they have produced with great success in Aberdeen and Glasgow. They write: "Properly placed, this number will equal 'The Sheik.' It is one of the most haunting melodies we have ever heard."

London: Printed for the Proprietors of "The Era," 35, Wellington Street, Strand, W.C., by Fleetway Press Ltd 3-9, Dane Street, High Holborn. Thursday, January 11, 1923.

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